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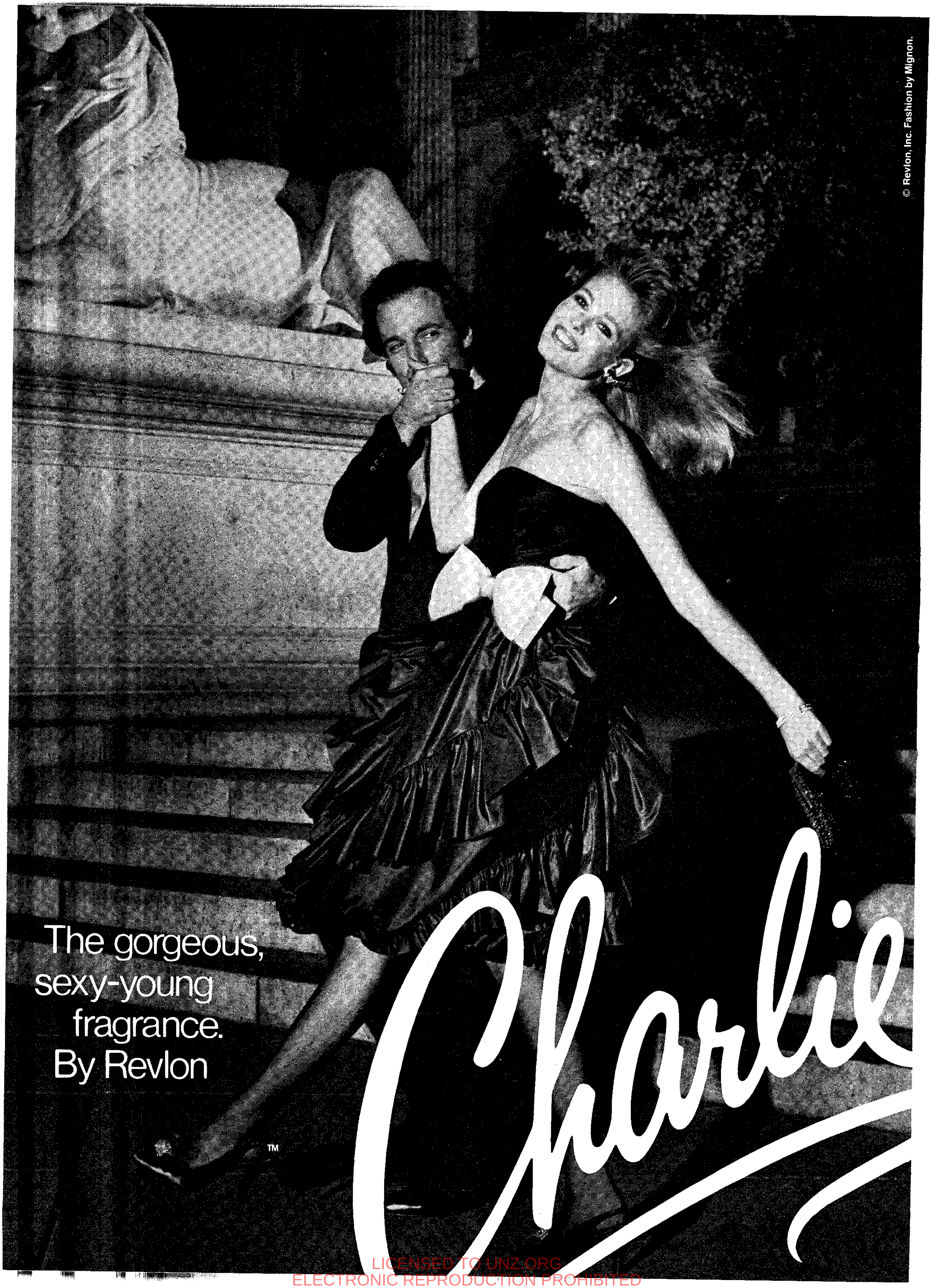
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ABC News Under the Gun

By Nancy Collins

No other figure in the recent history of the television industry has had more influence—or caused more controversy—than Roone Arledge, of ABC. He made the network's sports division the most powerful on the air, and since taking over the news division has transformed it from an also-ran into an innovator and credible competitor. His latest challenge is to recast ABC's *World News Tonight* after the death of Frank Reynolds. Arledge rarely gives interviews, but Nancy Collins was able to corner him for a revealing set of conversations.

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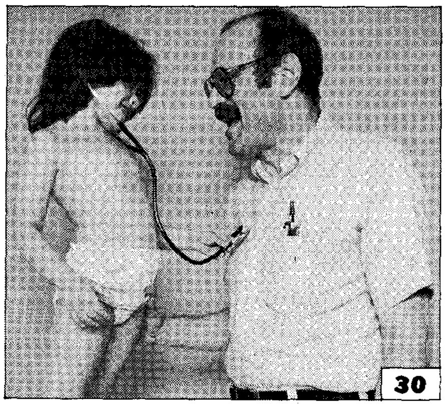
Bittersweet Charity

By Edward Tivnan

Americans are the most generous people in the world, setting a new record last year by donating almost $50 billion to one or another of the country's 300,000 charities. But where does all this money go? These days, a sizable proportion of it may end up in the pockets of a fund-raiser—an ostensible do-gooder whose function is to drum up more contributions. The fund-raiser's fees may well be legitimate, but for the donor it's often hard to tell. There's little regulation in the nonprofit field. "No one is watching," says one state official.



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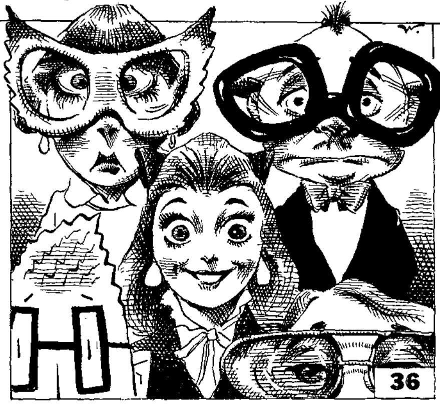
The Good Doctor

By Bernard Lefkowitz

In mid-life and mid-career, dissatisfied with his medical practice in an affluent New Jersey suburb, Joseph I. Kramer decided to "go someplace where they need me." They needed him on the Lower East Side, and that is where the 58-year-old physician has been for the past fourteen years, treating prostitutes and priests, infants and addicts, often for no fee. When he graduated from medical school, Kramer wanted to be a "good doctor" and, "like everybody else," to have a red Porsche and a getaway in the Bahamas. At least he got his first wish.



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The Ultimate Guide to Contact Lenses

By Melinda Blau

In the beginning was the hard contact lens. Then came soft contacts, and today there are some 60 new varieties—soft squishy ones, gas-permeable ones, even soft bifocal ones. Choosing the right lens is important—but so is choosing the right lens practitioner. Melinda Blau reports on what's new in the realm of the lenses.

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Peter Hall's new *Ring,* at Bayreuth, has no point of view or dramatic urgency. It does have some realistic old-fashioned trappings, and Hildegard Behrens as Brünnhilde.

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By David Denby

Liquid Sky is a funny, down-and-dirty film about space visitors and New Wave starlets; *Berlin Alexanderplatz* is full of longueurs, dark, and not too deep.

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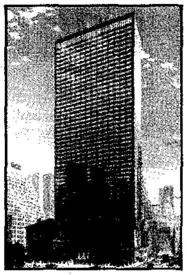

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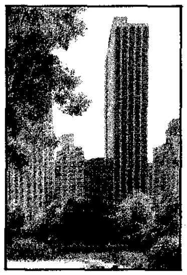

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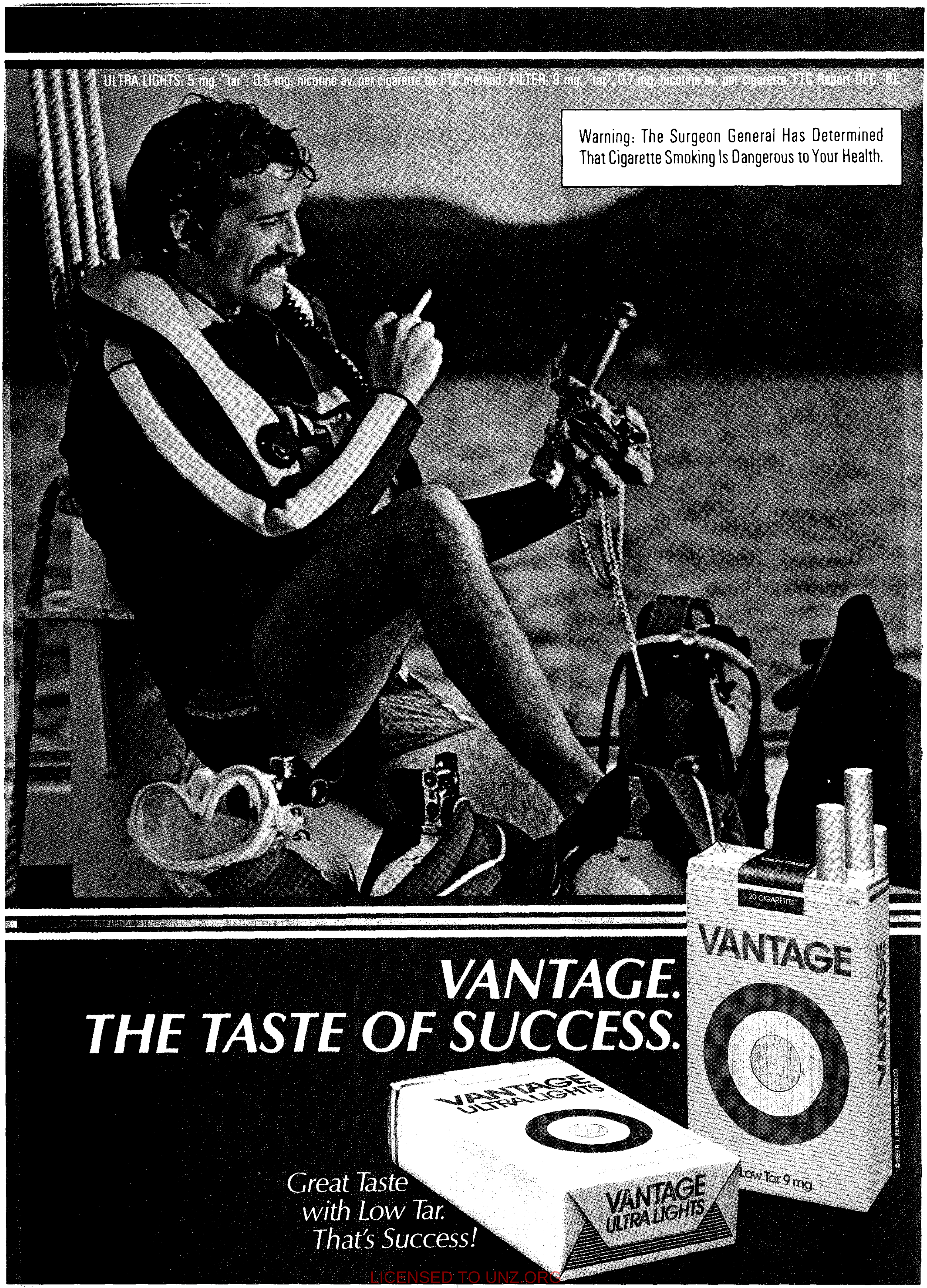
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LETTERS

Do Not Go Gentle

YOUR ARTICLE ON TENNESSEE WILLIAMS disinterred a great deal ["The Last Days of Tennessee Williams," by Peter Hoffman, as told to Anita Shreve and Fred Waitzkin, July 25]. I don't question the author's facts or his compassion. He is one of hundreds of us: young, somewhat erudite, talented, and not altogether unattractive males who passed through Tom's life in a stream of unconscious and all too mutual usury. I don't doubt the murky patina of Tennessee's last year. The liquor and drugs, the death premonitions, the running from place to place for no apparent reason, the obsession with faded glory. It was much the same ten years ago when I embarked on a similar odyssey with Tom in quest of a collaboration that would, I dreamt, launch my career as a playwright and rekindle something of his.

Tom was a tragicomic genius on- and offstage, a lyric poet whose wry, sad protagonists lived life through each sweaty nuance, in much the same way he chose to live. He was often impossibly demanding, purposefully irrational, egocentric, vulnerably generous, and hilariously funny, all within the same 60 seconds. My belief is that his last year was much like many of his years. He was a playwright. He preferred extremes to a logical old age. He was his own greatest work of fiction. We attempt only to glorify ourselves by painting him as wildly out of control or tragic. And we deny him the artful dramatic character he chose to play. Those who knew Tom must content themselves with the fact that they knew greatness in the flesh, and treasure that beyond any attempts to explain him.

Name withheld
Manhattan

IT WAS SO SAD TO READ HOFFMAN'S tales of Tennessee. That this opportunistic upstart should be allowed to pontificate on the life and death of such a genius is a vulgarity that clearly is beneath you.

Vaughn von Phuh
New Orleans, La.

PETER HOFFMAN'S BREATHLESS ACcount of how he was almost made by Tennessee Williams belongs to the "almost kissed and then told" school of journalism. Although, as Hoffman repeatedly proclaims, he is straight in all other respects, he does not engage in straight reporting, and he misses some of the high drama at Williams's funeral. Hoffman says there were two elaborate baskets of flowers grouped around the casket. Actually, there were six, and at the end of the service, as the congregation began Williams's favorite hymn, "Abide With Me," the flowers crashed to the floor. There was an inarticulate feeling in that hot, airless room that Williams had somehow jarred his coffin and sent the flowers spinning as one last thumbing of the nose at the world he was leaving behind.

Father James B. Simpson
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

HAVE YOU TAKEN LEAVE OF YOUR liturgical senses? Peter Hoffman stated that the priest who buried Tennessee Williams wore green! Instead, he wore Tennessee's favorite color, white.

Richard Freeman Leavitt
Miami, Fla.

Brush Up Your Shakespeare

HARVARD SHAKESPEARE EXPERT HARRY Levin netted a distinguished catch with his analysis "It's a form of madness to question Shakespeare's authorship" ["Intelligencer," by Sharon Churcher, July 18]. Among those whom he has condemned to madness are Walt Whitman, Henry James, Mark Twain, John Greenleaf Whittier, Sigmund Freud, Leslie Howard, Otto von Bismarck, and countless others.

Morse Johnson
Cincinnati, Ohio

The Gang's *Still* All Here

NICHOLAS PILEGGI'S COMMENTARY ON the federal Organized Crime Strike Force in Brooklyn ["Gangbusters," July 25] turned my thoughts back to the little-known genesis of that operation. The first Organized Crime Drive group was started in Brooklyn in 1961. We had none of the electronic devices that Pileggi described. The F.B.I. agents assigned to us apparently had access to New York City police wiretaps that seemed to be illegally, or at least questionably, obtained. The records of the wiretaps that I glimpsed were written by hand in pencil, probably to facilitate erasure or change. The F.B.I. agents alternated between lack of interest and indiscriminate suspicion. In a rare moment of candor, one F.B.I. agent told me to be "careful" about speaking to any Italian lawyer in the U.S. attorney's office, as "you can never be too sure of them." The agents' major work seemed to involve taking pictures at funerals (for which one got himself assaulted in what struck me as an understandable burst of passion) and golf courses. The whole process was most unsatisfying for an individual trained to be a lawyer. A lawyer belongs in the courtroom, not playing policeman. Few people were indicted, fewer convicted. Furthermore, the whole operation seemed to be a self-fulfilling prophecy, with informant stumbling over informant. The same faces appeared and reappeared, even showing up in Pileggi's article, demonstrating that the bad guys survive their pursuers.

Raoul Lionel Felder
Manhattan

Body and Soul

THANK YOU SO MUCH FOR YOUR WONderful article on transplants ["Lifesavers," by Susan Jacoby, July 18]. One year ago, my brother had a heart transplant and is now at home celebrating with his wife and three-year-old son. I vividly recall meeting four transplant patients who were not as lucky as my brother, and who died either before a suitable heart could be found or because the heart used was not a perfect match. I hope that people will begin to view their organs realistically for what they are, and stop attaching undue emotional significance to them.

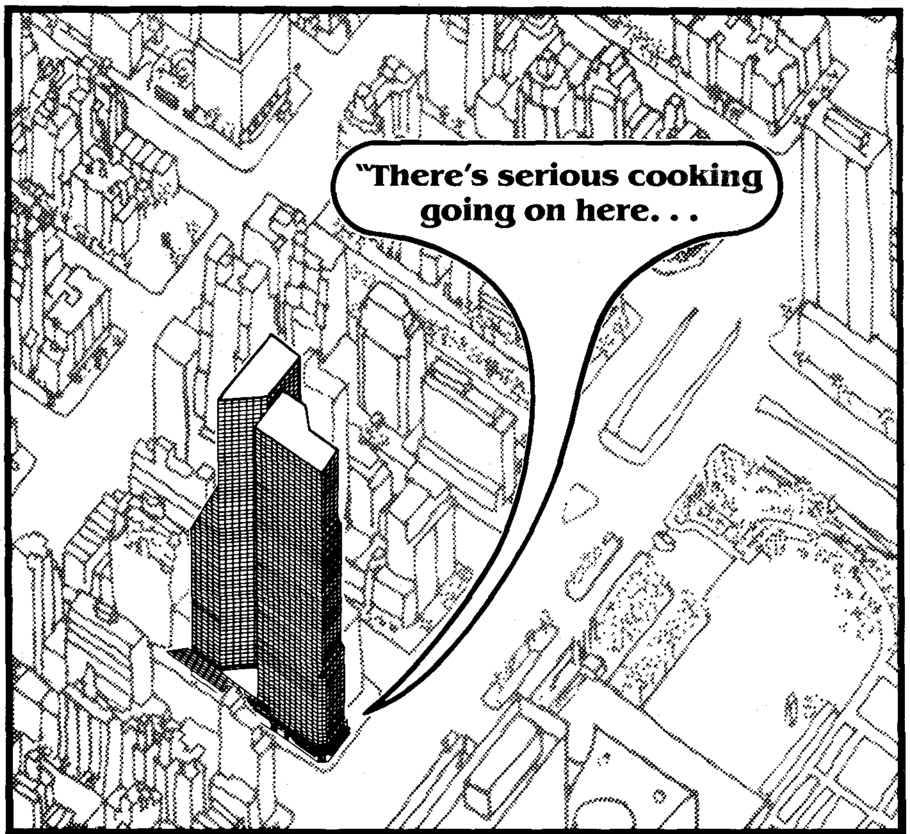
Joyce Smallwood
Manhattan

Fish That's Foul?

AT BARBARA COSTIKYAN'S SUGGESTION, we went for dinner at the Fishmarket Inn, in Amawalk, New York ["Country Treasures," July 4–11]. To say that we were disappointed would be a highly charitable understatement. First, one is greeted with the pervasive smell of stale fish and sawdust. Flies swarmed persistently on our food and above our table. The halibut and fillet of scrod were so fishy-tasting as to be inedible. The shrimp scampi was only partially deveined, and the service was so poor that we had to resort to physically fetching the waitress to get the proper utensils to begin the meal. We couldn't even touch the "complimentary fruit bowl" because of the flies. To add insult to injury, this dump has the nerve to charge New York City prices. It was an appalling and nauseating experience.

Janice Brodsky
Manhattan

Barbara Costikyan replies: There have been several strenuous complaints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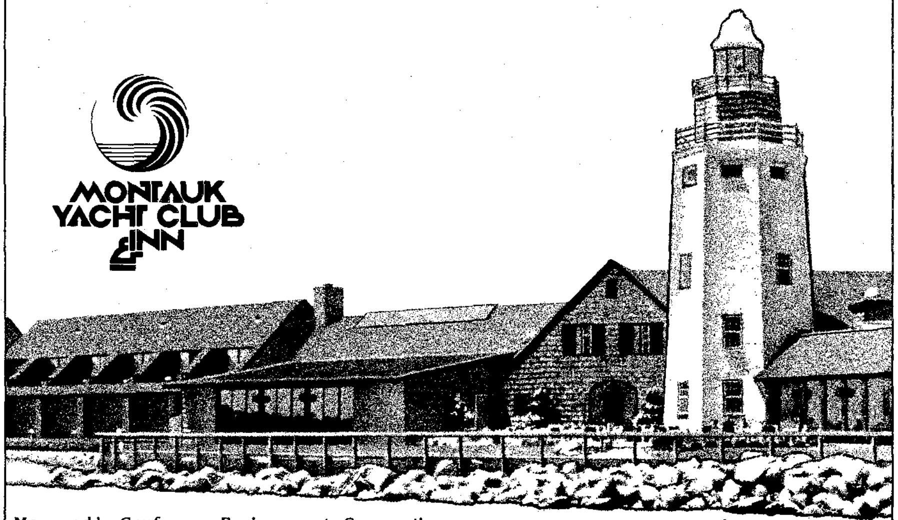

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about the Fishmarket Inn, so I returned to check it out. A swampy, fishy odor (strong outdoors, faint indoors) emanated from behind wooden fences at the back of the restaurant. There was no such odor when I visited in cooler weather in June. And I noticed a fly or two, alas. But my cold steamed blue crab and grilled swordfish were quite fresh. I got both (on special) for $14.70, and this included a salad, rice, and corn. The service, as readers have charged, was excruciatingly slow and artless. This place is more shack than château—and my review obviously did not convey clearly just how funky it is.

In a Pig's Eye

IT TAKES CONSIDERABLE TEMERITY TO presume to contradict John Simon, but I believe that the quotation "That's all, folks!" belongs not to Bugs Bunny ["Theater: Doomed Comedy, Comic Doom," July 18] but to that stuttering pundit, Porky Pig. The Ur-text should read, "Th-th-th-th-th-that's all, folks!"

Deborah Kaufman Kirschner
Queens

Editor's note: Th-th-th-th-that's right!

A Way to Die

AS SOMEONE WHO SPENT CLOSE TO THE last three months visiting a dying relative in the hospice in Rockville Centre, I found Marilyn Webb's "The Hospice Way of Death" [August 1] an excellent piece. The care patients receive, both physically and emotionally, is far more compassionate and supportive than in a normal setting. Hospices treat them like people up to the very last days of life.

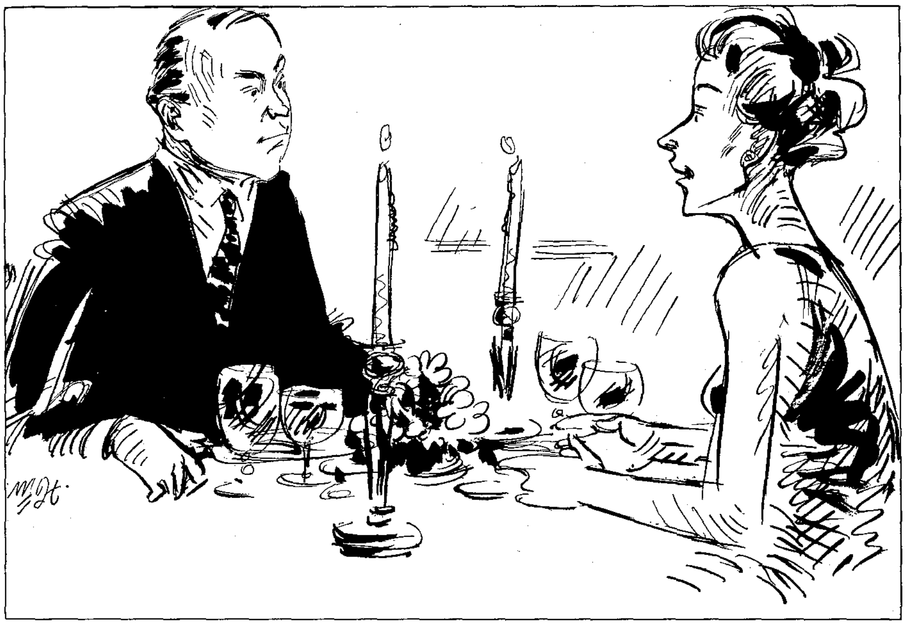
Bill Sobel
Queens

I WOULD LIKE TO GIVE SOME ADDITIONAL information to patients and families who are seeking help. The law that makes hospice a recognized activity in New York was signed into being this month. It will be some time before new hospice programs are allowed to apply for permission to render service and are granted certification. Only those programs that are certified by the state will be allowed to offer Medicare benefits. Those receiving care through non-certified hospices will have to manage with traditional reimbursement until the state recognizes those programs. For patients seeking services in other parts of New York (there are two additional programs in Westchester not mentioned in your article) or in other states, the New York State Hospice Association offers a telephone referral service at (914) 946-7699.

Carol Selinske
Chair of the Legislative Committee
New York State Hospice Association
White Plains, N.Y.

Cityside/William M. Fine

HOW TO BE SOCIAL



"John and Adele have become socially visible, and he hasn't made half as much as you."

Class for Cash

ONCE UPON A TIME, NEW YORK SOCIALites had names like Astor, Morgan, Stuyvesant, Vanderbilt, Whitney. Their names were in the *Social Register* or *Burke's Peerage,* or both. These days, when the social names are more likely to be found in *Who's Who,* it is far easier to join their ranks; one's lineage matters far less than a high energy level and a healthy bank account.

In New York there are at least a dozen pockets of social power—each has a tireless champion, a middle-aged or older woman who makes things happen in fund-raising for charities, for the arts, or for politicians. It is helpful that each of these women is, or was, married to a tycoon (Wall Street types are the least suspect) or a successful theatrical producer. A few wily women work out of the governor's office, the mayor's office, or a museum, for $1 a year. This, of course, gives them implied, if not actual, clout.

But the operative word is "money," not only the amount employed but the tactics. A woman who wants to orchestrate a new social standing in New York must use her—or her husband's—money wisely, not flamboyantly. She must never look as if she is spending it to attain a social goal. This can be achieved in about eight weeks for $50,000.

Consider these seven steps carefully, and then, as they say in a lot of men's locker rooms, "play guts ball." At least one in five of the names you recognize in the columns took this route.

1. Choose a charity. Hospitals and diseases are best. Buy a table at a very publicized benefit. Ask some "doers" early on—if you know someone in show business, invite him or her to round out your table. Cost: about $3,000.

2. Hire a small public-relations firm—one that knows the columnists—such as Budd Calisch, or Jurdem/Thomas, or Anne York. Let it help fill your benefit table with other clients who want publicity. The firm will get you invited to the right gallery openings, first nights, fashion shows—and will plant your name in the columns. Cost (for a minimum six-month retainer): $9,000.

3. Buy some clothes that have name appeal—Adolfo, Bill Blass, Oscar de la Renta. Get at least four good outfits and a drop-dead dress for your big entrance at an event during the last week of your campaign. Cost: $8,500. If your people are smart, they will get you a front-row seat (opposite the press) at one or two of these designers' fashion shows, which are reported in detail. (Publicity, of course, is reciprocal: Each designer has his "ladies," and these ladies "credit" his clothes whenever they can.)

4. Now, *fine-tune.* When you get close to the date of your first charity ball, ask the chairwoman how ticket sales are going. She will say, "Well." Ask her how much the event stands to make. If she tells you $75,000 (about par), ask her how much she could make if the dinner were underwritten. She will say, "$100,000." Wait until it gets closer to the event and call the chairwoman up and say *you* would like to underwrite the dinner. You will get a great deal of gratitude (and press) for this generous act. You will also get a lot of invitations. Cost: $25,000.

5. Ask one of the charity specialists if you can help on her committee—food, prizes, table décor, or flowers. Find out who is the benefactor of long standing at the hospital. Suggest that you name a flower (but keep it a simple one, such as a daisy, so no one in the big-time flower circles will object) after that woman. Send 100 of the newly named daisies to the benefactor, the president of the hospital, and the columnist who will pick up the item. Cost: $300.

6. Give an intimate dinner (fewer than twenty people) at home (it's best if you live on Park Avenue) in honor of the hospital benefactor. Include all the people who have been nice to you and who have invited you to something special in your eight-week campaign. Get the best caterer (Donald Bruce White or Glorious Food). Have a small Irish-crystal vase of the newly named daisies at each place (to keynote your toast). Ask each woman present to take the vase and the daisies home with her at the end of the evening. Serve "Dom" for the toast—tell the guests how much the benefactor has done for New York and how New York welcomed you to its heart. Cost: about $2,400. You have $1,800 left.

7. Get a stationery designer to create some unique, light-colored paper, with English-looking engraving and an envelope that will be your personal imprint in the morning mail. Write fast, catchy letters to anyone who has crossed your path (pleasantly) in your eight-week campaign. Fleur Cowles has the most memorable stationery—it is light blue with a red border. The envelope is also light blue, lined with red parchment. You will enjoy looking at it, but don't copy it or Fleur will let you know that you have her trademark of 25 years. Besides, she lives in Albany, the eighteenth-century apartment house off Piccadilly, and chances are you don't. Cost of paper, engraving, and postage: about $800. (Walton Street Stationery, in Knightsbridge, or Smythson, in Bond Street, London, or Dempsey & Carroll or Strong, in New York, are the best.)

Finally, sit back and wait. By now, you'll have made it. And you still have $1,000 to celebrate with.

Illustration by William Hamilton

INTELLIGENCER

Did Henry Kissinger Plan His Comeback?

THOUGH HENRY KISSINGER insists he was reluctant to accept the chairmanship of the new presidential commission on Central America, various Washington insiders believe he has worked toward such a foreign-policy comeback for years.

In the summer of 1980, according to a Republican-party source, Kissinger received a memo from Robert "Bud" McFarlane, a long-time associate who is now Reagan's Middle East envoy, "detailing how, if he did the [G.O.P.] convention right, this could be the first step in the resurrection of Henry Kissinger." McFarlane was involved in planning the convention, and Kissinger did speak at it.

Kirkpatrick, Kissinger: *Dinners at his apartment.*

Later, the former secretary of state began "wooing" U.N. Ambassador Jeane Kirkpatrick at a series of lunches and dinners, acquaintances of hers claim. According to one, "his boy Bud was in the administration, and he had Kirkpatrick to all those dinners at his apartment. He was lobbying for a foreign-policy role."

The idea of making Kissinger the commission's head reportedly arose in talks between McFarlane and national-security adviser William Clark. It was endorsed by Kirkpatrick.

Said Kissinger of the notion that he courted the ambassador, "This is absurd. Life is too short for such ridiculousness."

Togetherness on a Congressional Mission

Herring: *The trip is "all business."*

DEMOCRATIC CONGRESSMAN CHARLES Wilson has persuaded seven of his House colleagues to join him on an official fact-finding mission to Pakistan this month. At his suggestion, one of their hosts there will be a conservative-Republican millionairess from Texas. She's socialite Joanne King Herring—Wilson's girl friend.

Some Washington observers have jumped to the conclusion that the trip is a cover for a romantic junket. Herring told *New York,* though, that she will be participating because as Pakistan's honorary consul in Houston she shares Wilson's interest in the plight of Afghan refugees. She pointed out that together with Orson Welles she has narrated a documentary film on the subject.

Said Wilson, who represents part of eastern Texas, "Joanne does a whole lot of work for love of Pakistan. This trip will be all business." Pakistan is paying Herring's way.

Secret Exit To the Stars

THE CARLYLE HOTEL CONTAINS a secret, says a new book: tunnels from the basement that celebrity guests use to duck *paparazzi* and evade reporters trying to get a lead on their social lives.

The tunnels, carrying steam pipes, were discovered by John F. Kennedy's Secret Service agents when he kept a penthouse suite at the East 76th Street hotel, writes Ralph G. Martin in *A Hero for Our Time,* being released this month by Macmillan.

"This meant the President could attend small parties of intimate friends nearby without the press ever knowing," says the book, a biography that details the late president's penchant for illicit affairs.

Carlyle general manager George Markham said he was "not aware" of any such tunnels, and didn't know how Kennedy avoided using the hotel's main entrances "unless he went down into the sewers." But one well-known Hollywood agent who stays at the hotel told *New York,* "Sure they exist. People like Warren Beatty and Burt Reynolds need them to avoid the flashbulbs."

A Reagan Hero Falls From Grace

WHEN RONALD REAGAN BECAME president, he heaped laurels on Bertrand Berube, a federal official who had earlier blown the whistle on government waste. Now Berube has complained about *Reagan*-administration waste—and he's in trouble.

Berube was a middle-level General Services Administration employee in 1977, when he first charged his agency with misspending. The Carter administration demoted him, but a Senate inquiry backed him up, and Reagan pledged to put him and other "corruption fighters back in charge of G.S.A."

In October 1981, Berube was indeed promoted. He received a salary of $64,000 a year, a $7,500 bonus, and a signed picture of Reagan.

This year, he publicly revealed that the G.S.A. had ordered 100,000 phones without seeking competitive bids. He also told his superiors that the G.S.A. was allowing federal buildings to deteriorate, a charge the agency denies.

"Within hours after that, he was bumped from his new job. They've charged that he's a 'disruptive employee,' and they're threatening to demote him back to where he was under Carter," said Louis Clark, his lawyer.

A G.S.A. spokesman denied that Berube was being victimized, and said that the bureaucrat's complaints are the subject of an internal investigation.

BY SHARON CHURCHER

Photographs: top left and right, Atlan/Sygma; center left, U.P.I.

Miss Liberty Refuses Eye Care

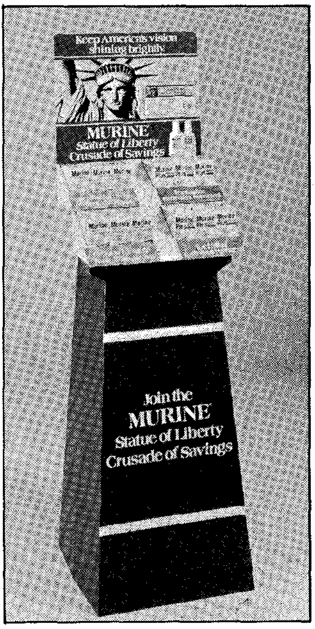
GET OUT YOUR HANDkerchiefs, New Yorkers: The Murine company has been rebuffed in an attempt to help refurbish the Statue of Liberty's eyes.

The eyedrop manufacturer was ready last week to launch an ad campaign promising the statue 15 cents for every bottle of Murine purchased at special displays. The campaign (slogan: "Keep America's vision shining brightly") was to tie in with the $30-million restoration effort for the monument.

"When we first contacted the Statue of Liberty Foundation, they said, 'Sure, no problem,'" said Murine product manager David Doray, referring to the group spearheading the restoration appeal. "Then we got a letter saying they weren't really interested."

A lawyer for the foundation, Bruce Keller, explained that Murine's plan would bring in at most $100,000, and the statue is available as a "promotional tool" only for corporate sponsors pledging amounts in the millions.

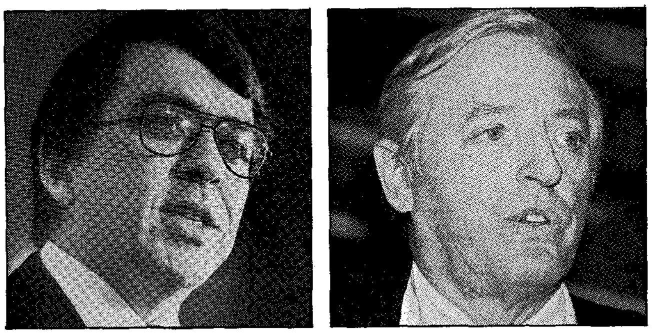
Retorted Doray, "Lots of people are giving smaller amounts. We believe that they will take our money in the end."



Murine: *Campaign planned.*

William Buckley Misreads a Gay

WILLIAM F. BUCKLEY'S JOURnal, which was excerpted in *The New Yorker* last January and appears as a book this week, contains some strange reading for one of his friends, ex-congressman Robert Bauman.



Bauman, Buckley: *A misinterpreted phone call.*

Buckley offers Bauman as an example of "the phenomenon of the sometime homosexual wholly cured." But just last week, Bauman declared that he was gay. The conservative Republican lost his 1980 re-election bid after it was revealed that he had solicited sex from a sixteen-year-old boy.

According to the journal, which Doubleday is publishing under the title *Overdrive,* Bauman announced at a 1981 press conference that "he had succeeded in curing himself entirely of alcoholism, and that any tendency to homosexuality had gone." Yet, Bauman insists all he said was that "people suffering from my problems are never cured, but I have them under control."

Bauman told *New York* that Buckley apparently misinterpreted him in a phone conversation cited in the book. As the ex-congressman remembers it, "Bill asked me, 'How are things?' and I told him, 'I've never felt better.' He said, 'That's wonderful.' He never asked outright if I was gay or 'cured'—I think he read into the conversation what he wanted to hear."

Buckley commented through his assistant that he stands by what he wrote. "His understanding of [the Bauman affair] is exactly as he published it in the book," the assistant said.

Cartier's New Minimum Charge

THINKING OF DROPPING BY Cartier tonight to pick up some $800 trinket on your private charge account? Thanks to a new ruling by the jeweler's president, Ralph Destino, you can't.

In a letter to clients, Destino has slapped a $1,000-per-item minimum on purchases charged at his 136-year-old firm. What's more, if a charge-account holder doesn't make such a minimum buy by year's end, his credit privileges will lapse, the letter warns.

"It's the overwhelming preference of our customers to use major credit cards for smaller purchases," Destino told *New York.* "We honor American Express, Diners Club, Visa, and MasterCard."

Cartier INC.

Fumed one Cartier client, clothing designer Bert Pulitzer, "Cartier never even used to bother to push for payment on its accounts, but now they do this. It's unbelievable."

Media Notes From All Over

AFTER BEING DUMPED AS EXecutive producer of the *CBS Morning News,* George Merlis seems to be making a costly bid to get even. He is now executive producer of *Entertainment Tonight,* which aired on WABC-TV opposite WCBS-TV's *2 on the Town* last season and tied with it in the ratings. He has hired away two *2 on the Town* producers at triple their old $32,500 salaries. "Maybe he wants to screw [CBS]," said one of the pair, Todd E. Kessler, 25. Countered a CBS executive, "His idea seems to be 'If you can't beat 'em, buy 'em.'" ... *Playboy* has dispatched David Sheff, who did its famous 1980 interview with John Lennon and Yoko Ono, to get the "definitive examination" of the couple's life for its thirtieth-birthday issue, due out in December. Said *Playboy* executive editor Barry Golson, the piece will be a response to recent "kiss-and-tell ripoff books" on the same subject. One of those books, by Lennon's ex-mistress May Pang and writer Henry Edwards, charged that Lennon had used the Sheff interview "to give the party-line version" of his problems with Yoko Ono.

John and Yoko: *A "definitive examination."*

Photographs: top left, John Troha/Black Star; top right, Fred McDarrah; bottom right, Annie Leibovitz/Contact.

On Madison Avenue/Bernice Kanner

THE BEEP GENERATION

Paging Comes of Age

YOU FIGURED THAT THAT BEEPER BLARing in the theater belonged to a doctor on emergency call, right? Truth is, it could just as easily have been signaling a plumber, a computer repairman, or even, of all people, a call girl. And if beeper sales keep growing at their current snappy pace, that beep, bleat, or buzz may soon be as common as mosquitoes in August.

Beepers are getting smaller, cheaper, and a lot more sophisticated. They're also getting a lot more visible, through both increased use and stepped-up advertising. Dozens of paging companies are selling their service on TV, often with late-night commercials that look as if they were put together in somebody's garage. But the big companies in the field are working up quality ad campaigns that may make the beeper business as lively a war zone as the overnight-delivery business. "Both are dealing in time compression, and both started out as business tools," says Louis Killeffer, account supervisor at Ally & Gargano, the ad agency for MCI Airsignal, a beeper firm, and Federal Express.

Beepers are now being sold as something for everyone—housewives and children as well as surgeons and repairmen—and their gains in sales have been phenomenal. In 1970, fewer than 50,000 Americans toted paging devices; today, more than 2.5 million do. By 1985, some 5 million people should own one. (Far fewer pagers than you'd think will clip onto waistbands, however—new models include some smaller than cigarette packs and one as trim as a fountain pen.) By 1990, there should be 18 million pagers, analysts predict. That means an industrywide growth rate of 33 percent a year.

Selling all those beepers could be a tough marketing job. "Research shows that people think of pagers—if they think of them at all—as a leash, a way for the office to interfere and keep tabs on your life," says James Feeney, management supervisor on the MCI account at Ally & Gargano. "People haven't really cared about pagers, been aware of them, or seen the applications." But, adds Killeffer, "paging's like long distance. That was once used primarily on an occasional or emergency basis; today, you call California to say hello or talk about the weather. It's this promiscuous use that we're convinced exists for paging. We're going to promote it as an everyday extension of the phone, a natural way to stay in touch."

Your basic beeper is actually a small F.M. receiver. Your secretary, say, dials a special unlisted number assigned just to your beeper. The call is received by a central system to which you've subscribed, and a signal is sent out over the system's F.M. wavelength; your beeper, tuned to that wavelength, recognizes its signal and squeaks. Since you can't know who has called, it's unwise to give out your number to more than one or two people. Also, the beeper works only within the range of F.M. transmission, perhaps 70 miles.

MOTOROLA
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And the beep goes on: *New devices display the caller's phone number and even a wri*

Recent inventions may soon make that setup obsolete. Devices now available offer displays showing the caller's name and number; some have a memory to store the numbers of everyone who has called. One service, from Radiofone, automatically records a message from the caller that you can hear when you phone back your private number. Pagers that can provide stock quotes and futures prices are just showing up; sophisticated two-way systems that function as remote extensions of your own phone will be available soon. The systems are covering wider and wider areas, too. With telephone or satellite hookups to local F.M. broadcasters, it will someday be easy to beep someone anywhere in the world with a local call. Many of the new developments are so new that their prices are awesome. But wait a few years and chances are you'll be able to snap up a new high-tech beeper cheap.

Doctors, construction workers, repairmen on service calls, and pilots and stewardesses were early beeper users. So were drug dealers and prostitutes, says David Post, chairman of PageAmerica, one of the faster-growing companies in the field, "but doctors were the sole high-status users." Today, the market is expanding so fast and becoming so chic that *Time* magazine sees beepers becoming "the most popular portable electronic devices since the Sony Walkman." But it's still the simple tone-only beeper—with none of the jazzy new technological frills—that's finding its way into the home of the average consumer.

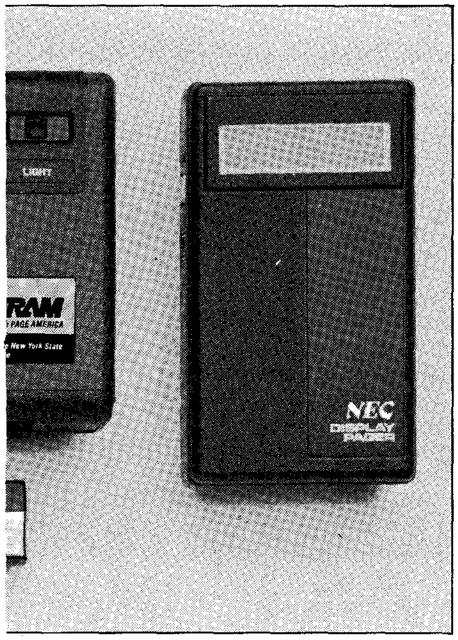
Lower prices have paved the way. "The early tone-only models went for around $300," says Jerry Taylor, president of MCI Airsignal. Now a Radio Shack beeper costs $99.95, plus $4.75 a month and 20 cents a call. Li'l Bugger, the "family beeper" from Metromedia's Radiofone Corporation, costs $39.95 a year, plus a $5-a-month broadcast fee and 25 cents a call. Crazy Eddie is hawking a PageAmerica pager with two beep sounds to distinguish between two possible callers for $149.95, plus $9 a month; a more sophisticated Pagegram, which displays the caller's number, costs $329, plus $15 a month.

The way to clean up in the business is

Photograph by Aaron Rezny.

not by selling the receivers—most of which are built by Motorola or Nippon Electric—but by renting the necessary airtime. "You make money by selling the blade rather than the razor; the film, not the camera," says Killeffer. Sales of receiving devices may reach $86 million by the end of the decade, predicts Arthur D. Little, Inc., the consultancy, but service charges could far outdistance that, generating $2.8 billion. And that's based on Little's conservative estimate of 7-million beepers beeping by then.

It almost seems as if millions of companies are selling or leasing beepers now. Some 350 firms belong to Telocator Network of America, the industry association, and an estimated 400 additional mom-and-pop companies also operate across the country (but like small cable companies, they're being snapped up by giants). In April, the Federal Communications Commission acted to double the number of frequencies that could be used for paging; as a result, still more beeper companies should soon spring up. And many local governments that previously granted geographical monopolies to paging companies have quit doing so, opening new doors to competition.



age. The one at bottom fits in a shirt pocket.

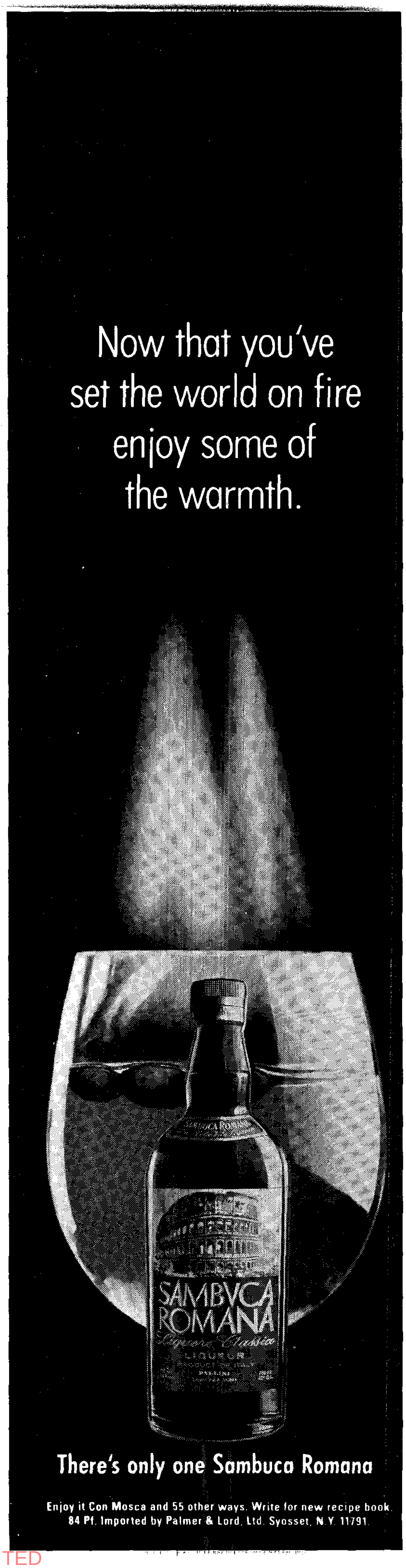
Some competitors are joining forces, though. On August 10, a consortium of American Express, Metromedia, Communications Industry (an industry giant), and MCI will seek F.C.C. permission to link together in providing national paging. With such a system, you'll be beepable coast to coast.

But that looks like a gargantuan leap for an industry that—judging by its advertising—is still at a primitive stage. Most ads so far have been aimed at businessmen, who, if you can believe MCI's spots, can't be reached on the first call 90 percent of the time. The average businessman "might as well be on the dark side of the moon" for four hours a day, MCI says. The solution? "The greatest tool for business since the telephone," a gadget with which you can "stay in touch, even when you're out of touch,"and avoid the "aggravation that can turn into lost opportunities, missed sales, and setbacks that can give your competition an edge." MCI's radio commercials playfully take on the business world in much the same way those familiar Federal Express ads did. In one, a businessman dourly rattles off the phone numbers at which his secretary can reach him that day. Yes, she's got it all straight, she tells him. But when her phone rings, what does this bright mind say? Nothing but "No, I'm sorry, he's not in now." And a PageAmerica ad being created by Plapler & Associates—People Express's agency—begins with a businessman staring at a silent phone as the morning ticks by. He misses a meeting, passes up lunch, and declines other invitations, "waiting for that big call." It finally comes—while Norman is on an emergency run to the men's room.

MCI—a Goliath in the beeper business though only a David in long-distance phoning—will soon go after the ordinary guy too, showing pagers being used by teens and grandmas; Radiofone has already appealed to mass America. "Lose 'em, beep 'em—find 'em, keep 'em," one of its commercials advises. Others illustrate how the Li'l Bugger's "gonna getcha." In one, a working mom testifies that her beeper "got me right between the cake sale and the bank." Hard to get more Middle America than that. Bell Telephone shows its Bellboy pager reaching Yankee owner George Steinbrenner in the press box.

Despite the blitz, there are still those who think pagers are overrated, and expect them to fade as fast as C.B. radios. But Post, who studied the industry as a Wall Street analyst for six years before jumping into it, strongly disagrees. "Eight years ago, an editorial said the jury was still out on the personal-computer market," he points out. "And people once said, 'Why do we need TV if we have radio?' Pagers will work because they're the Rolls-Royce of communication."

Who can't dream up instances where they'd come in handy? I can think of one life-and-death case in an old *Twilight Zone* episode. A translator raced through traffic trying to reach a group of scientists about to board a spaceship belonging to seemingly friendly creatures. The aliens had written a book called *To Serve Man.* The translator arrived too late—with word that she'd decoded *To Serve Man* and found it was a cookbook. If those scientists had only had beepers.



Enjoy it Con Mosca and 55 other ways. Write for new recipe book.
84 Pf. Imported by Palmer & Lord, Ltd. Syosset, N.Y. 11791.

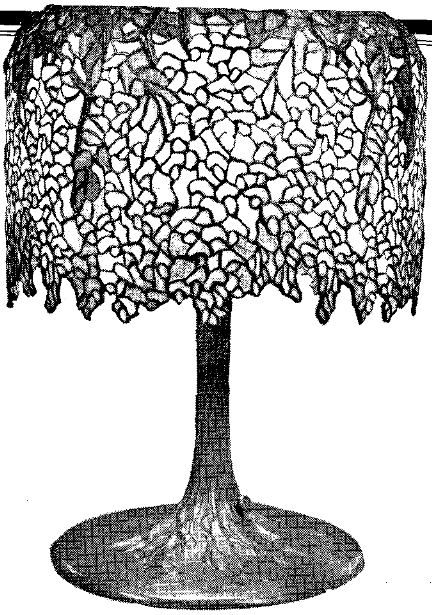
IN AND AROUND TOWN

By Ruth Gilbert

August 8 through 17

S	M	T	W	T	F	S
	8	9	10	11	12	13
14	15	16	17			

Lincoln Center's Out-of-Doors Festival opens August 9 and runs through the twenty-ninth with Puppetronics, country music, jugglers, magicians, chamber music, the Douglas Hamby Dance Company, New York Kammermusiker, black theater, clown seminars, a production of *Fiddler on the Roof,* the Alvin Ailey Repertory Ensemble, Buddy Rich and His Band, Chinese dancing—you name it, you'll find it—from 10 A.M. to 8:15 P.M. daily.



Brava, Alicia

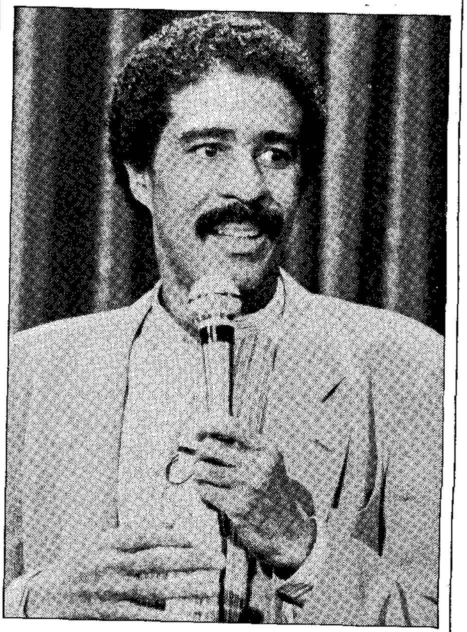
Mostly Mozart fans will enjoy a special solo recital by the great Spanish pianist Alicia de Larrocha August 9 at Avery Fisher Hall. She'll play Mozart's Sonata in E flat, K. 282; Fantasia in C Minor, K. 475; and Sonata in C Minor, K. 457; and to clear the palate, two Bach chorales and his Italian Concerto.

A Lamp As Lovely as a Tree

In case you haven't already had the pleasure of seeing the Egon Neustadt Collection of Tiffany Lamps, these beautiful objects will be at the New-York Historical Society through January.

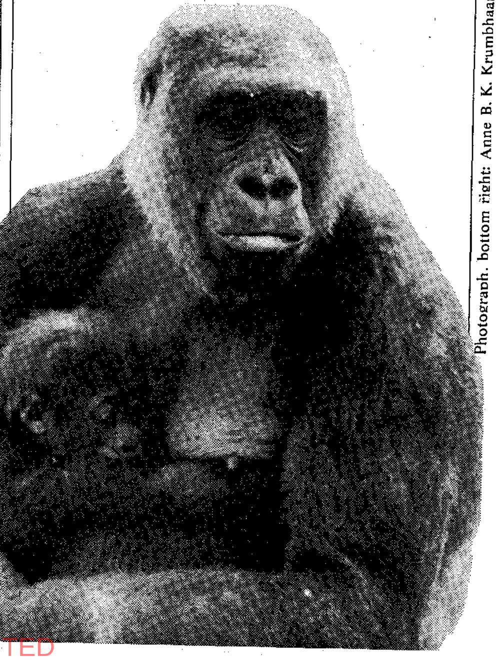
Pryor Experience

Happy days are here again! Comedian Richard Pryor makes his Radio City Music Hall debut on August 15 and 16, and it will be his first New York City appearance in at least three years. He's fine and fit and has a whole new approach to being a stand-up comedian.



Simian Says

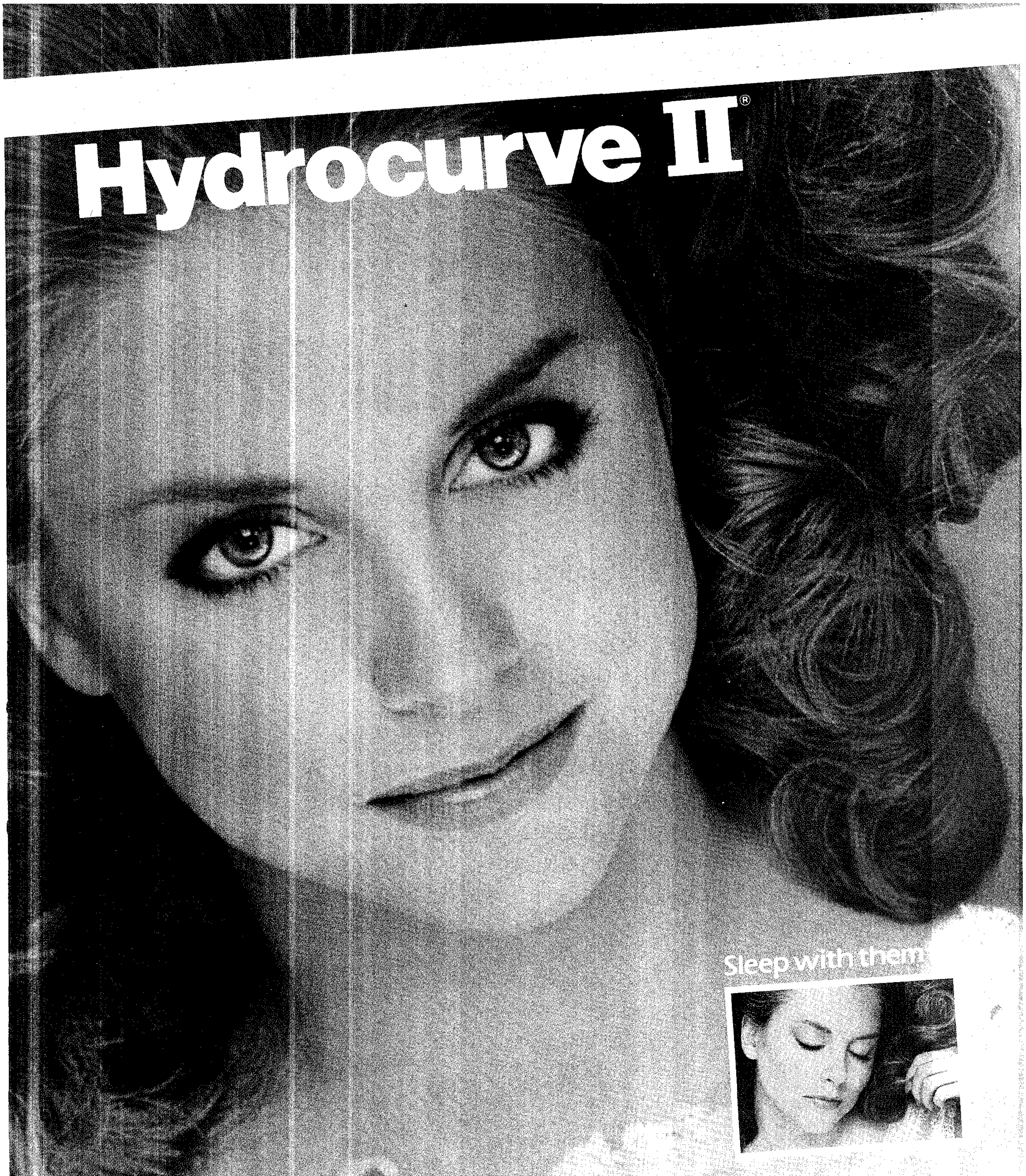
This lovely hirsute mother and child, Juju and infant Kaja (below), may be seen going about their daily activities in the jungle and will also be interviewed in depth on *Gorilla,* a "National Geographic Special" on Channel 13 August 10 at 8 P.M.



Photograph, bottom right: Anne B. K. Krumbhaar.

French Roulette

"The First Ten Years," a retrospective of 52 works from the New York Film Festival, will be held August 12 through 28 at Alice Tully Hall, with two or three films a day. Here are Juliet Berto (above, left) and Mireille Darc in *Weekend,* Jean-Luc Godard's famous denunciation of Gaullist French society, playing August 12 at 6:30 P.M.



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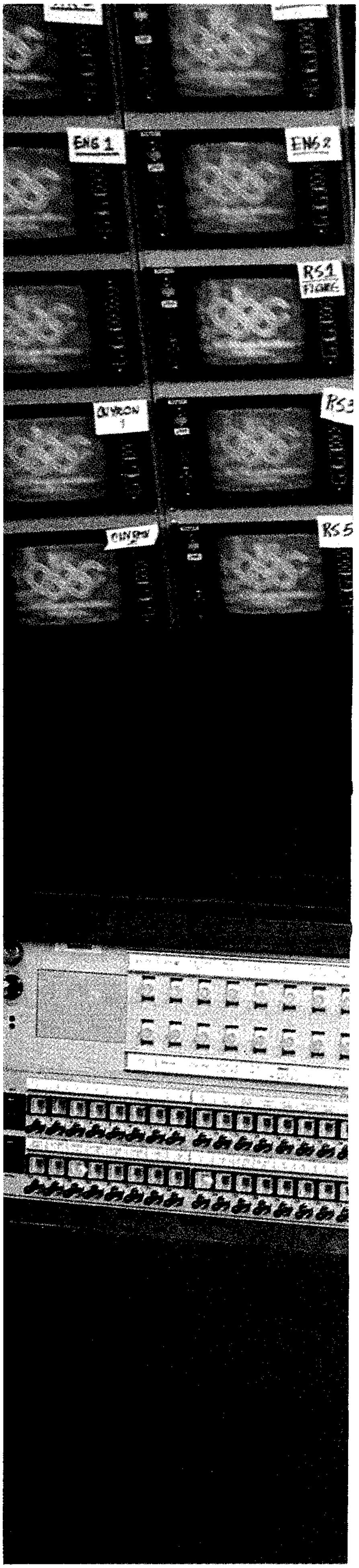
NEW YORK

ABC News Under the Gun

A Long Talk With Roone Arledge

By Nancy Collins

Over the past decade, Roone Arledge has been the single most influential figure in TV news and sports. He built ABC Sports into a colossus and has made ABC News increasingly competitive. Now Arledge, 52, faces a fresh challenge—recasting ABC's flagship *World News Tonight* after the death of Frank Reynolds. Arledge is notorious for not returning phone calls, and rarely gives interviews. But Nancy Collins pursued him for months from coast to coast for this extraordinary set of conversations.



Arledge with a symbol of his power: A multi-million-dollar, custom-designed control room that will be shipped to Yugoslavia for ABC's coverage of the 1984 Olympic Games.

Photographed by Ken Regan/Camera 5.

Nancy Collins: What's made Peter Jennings your first choice to anchor *World News Tonight*?

Roone Arledge: Peter's been around, has experience, marvelous credentials, all of the on-the-air appearance anyone would want, as well as a desire and interest to communicate. I think people will be astounded the first time there's a public event—particularly anyone who didn't see him do the pope's funeral or the Royal Wedding or Sadat going to Jerusalem. Peter has the potential to be the best describer of live events in television.

Q: Peter, however, is not an American. He's Canadian. Isn't that something of a drawback, particularly since Dan Rather and Tom Brokaw are so American. Don't Americans like to hear their news from Americans?

A: I think that's true. But Peter's been around so much, and people know him. Canada is foreign, but not really. Besides, he might become an American. He hasn't up to now because

ENG 3
PRESET LINE 1
PRESET LINE 2
PRESET LINE 3
RS 2
CAM 2
CAM 3
CHYRON 2
CHYRON 1
RS 1
DUBNER 2
PAINT BOX
EFFS 3

his Canadian passport has been of great use to us, as lots of countries won't accept U.S. passports. But, in effect, he's been working for ABC News for nineteen years.

Q: Was Jennings the first choice, or did you ask Ted Koppel first?

A: No, I did not ask Ted. He is the logical choice. He's a bright new star in news. At any other network, they'd have put Ted onto the news when Frank Reynolds got sick, but we were not going to risk *Nightline* for a substitution. *Nightline* is perhaps more important to us than *World News Tonight*, because it's the program that makes us different from anybody else. We have an hour-long news program. Nobody else does that. And it's very profitable. Of course, everyone badmouths it. They did the same thing with the specials we did during the hostage crisis, but the truth is they—particularly CBS—would give anything to have a half-hour, let alone an hour, every night.

Q: Did Koppel want to anchor *World News Tonight*?

A: No, but that wouldn't enter into it. Ted loves what he does, but we have the right to put him anywhere we want to. The only thing I gave him in his contract was that I wouldn't make him do *World News Tonight* and *Nightline* without both of us agreeing to it.

'Frank Reynolds's sickness was one of those bad-luck things. Who expects your anchorman to die? I think the ratings drop proved how he was missed."

Q: What are you going to do with Max Robinson?

A: We will try to find something for him to do that would be important and dignified. I talked to him at length last week.

Q: Were you surprised that NBC gave its evening news to Tom Brokaw and made Roger Mudd senior political correspondent?

A: Very surprised. But I never believed Brokaw-Mudd was Huntley-Brinkley. David Brinkley played off the personality of Chet Huntley and was able to be puckish and wry in addition to being serious, because Chet Huntley was a mountain sitting in New York. But this time NBC got it the other way around. They had Brokaw, who had the livelier personality, in what is traditionally seen as the serious seat, while Mudd—Mr. Straight Arrow—was in Washington.

It seemed to me with all the problems they've got—and *Nightly News* is certainly a problem, particularly given the fact that even with all *our* problems they haven't gained on us more than they have—they would've gone first to places that really needed help. I would've thought that if they were going to make personnel changes it would've been something to do with the *Today* show.

Q: Would you hire Mudd to anchor *World News Tonight*?

A: Not in the current circumstances. I think Roger is very good, but I don't know at this point, after two turndowns, if he'd be the right person to seek out even if we needed somebody. There was a time when ABC had to turn to the outside world to find people. That's not true anymore. Before I went after Roger, I'd have to be convinced it would be the best move, regardless of where he came from. On the other hand, I'd love to have Roger working for us in some capacity. But he also has a very, very rich contract at NBC. Given the circumstances under which he went there, having already announced he'd never work for CBS again, while we'd announced we were sticking with Frank, I'm amazed they gave him that kind of money as well as something like ten years. I called Roger just to tell him I was sorry, and he said he didn't understand but was mad at NBC's corporate people. He also told me that it was his agent who told him the news—the day before NBC told him.

Q: Is Tom Brokaw strong enough to carry an evening news broadcast by himself?

A: Really hard to tell. I think Tom—like Ted Koppel—is the kind of guy who's going to get better as he gets older. But whether he's old enough now, I don't know. With Jennings doing it for us, you'll have three network news broadcasts with people who are roughly the same age. I toyed with the idea of doing a David Brinkley evening news and going exactly the opposite from the young guys—that having gotten Cronkite and Chancellor off the air we could come back with a counterpunch with an elder statesman. But David doesn't want to do the news.

Q: Have you felt pressured to make the anchor choice right now?

A: We've been in transition since late March. People need continuity, and we've been in flux too long. Now that Frank Reynolds is dead, what we put on the air is not viewed as a substitute, so we have to make up our minds and do it. There's a lot to be said for the public response to a firm statement by a network that "this is our person." It's a silly analogy, but when Sonny Werblin said "Joe Namath is our quarterback and he's worth $400,000," that automatically made him a very important person in football. One of the places we were criticized, and with some justification in the last few years, was in that area. We thought we were being clear that Frank was the main anchor, but there were still people who thought that we hadn't said he was our person.

Q: What did Frank Reynolds's absence and the consequent ratings drop prove to you?

A: I think it proved that Frank was underrated by people for a long time. It's hard for me to put a percentage on how much people missed Frank and how much people who watch the news like consistency. Frank's sickness was one of those bad-luck things we seem to be plagued with. Who expects your anchorman to die?

The other day someone said to me that Frank being sick really pointed up that ABC doesn't have a lot of depth in anchors. Well, *nobody* has a lot of depth in anchors. We just have more programs than anybody else. If tomorrow Dan Rather were hit by a truck, they'd probably go with Charlie Kuralt. I'm not knocking Charlie, I think he is marvelous, but after a while people would see they don't get any news on Charlie's program—it's all melting streams. There's a whole substratum of TV people who are not anchorpeople but are also not run-of-the-mill correspondents—Garrick Utley, Bob Schieffer, Morton Dean. They're very good, but the next step up is a giant one. Robert MacNeil was a guy who—despite what he said—we could've had, but the problem was where to put him. Think how many great anchorpeople there've been: Walter Cronkite, Huntley-Brinkley, Jack Chancellor. Howard K. Smith and Harry Reasoner were in and out but were never in the superstar category. It's not like there are 47 anchors around.

Q: After three years of remarkably fast growth, ABC News suddenly seems to be stalemated. *Nightline*, having gone to an hour, has dropped in the ratings; your late programming, *The Last Word* and *One on One*, flopped; and *World News Tonight*, besides the change in anchors, hasn't been able to overtake the *CBS Evening News* since May 1982. Is ABC News in trouble?

A: Have you stopped beating your wife lately? First of all, never before in the history of this medium has an incumbent anchor died. It's such an unusual circumstance and led to four months of inconsistency. Secondly, the first two weeks of the May ratings sweeps, Ted Koppel, who has never been sick a day, had pneumonia, leaving Steve Bell to host the new hour *Nightline*. Again, inconsistency for viewers. If you look at *World News Tonight*, we had every right to expect that coming off the first quarter, which was the first time in our history that we were second—we've never been able to get out of third place in that quarter—if we'd had normal cyclical swing, right now we'd be neck and neck with CBS. Yet, despite our disarray, neither CBS nor NBC gained that much. I don't see CBS pulling ahead of anybody. As for *Nightline*, it's doing precisely what we wanted it to. It holds 65 percent of the first-half-hour audience. If you look at the second half-hour, it's up 35 percent over what it was when it first went to an hour and is much higher than any of the entertainment programs that used to be there. But the first half-hour has not grown as expected.

Q: How would you describe the strengths and weaknesses of ABC, NBC, and CBS News right now?

A: I'm biased, of course, but I think ABC is basically the best. Probably because of our anchor setup, people perceive the news as being the star of our program. We do about 20 percent more foreign news than the other two; we do fewer features and give much more background information, covering the stories from three or four angles. On the other hand, CBS has the tradition, and Dan Rather is very good. NBC, I can't say. We'll have to see what happens when Tom Brokaw really has a larger input, although they've tended to be the least predictable and the least distinguished.

Q: Why do you think Dan Rather and the *CBS Evening News* consistently beat the other two networks?

A: CBS has a built-in tradition, and they've earned it, although I don't think they are what they were several years ago, whether in strength, reporting, or seriousness of purpose. The other thing is that Dan Rather is an extremely hardworking, very dedicated, will-do-almost-anything-to-succeed-and-to-win kind of person. Also, he could not have been the White House correspondent under Nixon and had the kind of confrontations they had—as well as been on *60 Minutes* for six years—without developing a major following in this country. I'm not knocking this, but if you add it all up, then figure that you have an anchor who if he has to wear a sweater will wear a sweater and if he has to lead with a more spectacular story will do that too, then that's a powerful combination, not to mention the fact that CBS stations around the country are traditionally very strong.

'There's a certain clubbiness to any profession, and at a certain point, people are canonized. Bill Moyers, for example, has been certified a saint."

The hardest thing in the world is to change the habits of watching news programs or buying newspapers. The terrible part about the evening news is that it is so dependent on local lead-ins. If every station you had across the country were No. 1, then you could put a robot on as your anchor and it wouldn't matter. That's too strong a statement. You couldn't put a robot on.

Q: What are the most important things that CBS News president Van Gordon Sauter and NBC News president Reuven Frank have done for their respective networks?

A: Reuven, I don't know. That's hard to tell. Van I think has been responsible for changing CBS's priorities to include a lot of things we've been accused of at ABC. I have been responsible for making ABC News try as much as possible to put aside ratings and simply become, hopefully, the best news organization in the world. Van has taken a hell of a good news organization and made it much more commercial and competitive in terms of ratings.

Q: Someone at CBS News told me that what Sauter has done is to "bring CBS into the Roone Arledge age."

A: In a sense, that's true. He did the same thing in sports. He took a lot of the techniques we used and applied them to CBS Sports. He also hired a lot of our people. It seems to me his mandate—if that's the right word—is different from any other incoming president of CBS News. Until ABC became competitive, everybody was happy with the way things were. There had been only two or three physical changes in the pecking order of TV-news history—when Huntley-Brinkley made NBC No. 1, and then when CBS took it back again. But now it's a three-way race, so the role of president of CBS News is much more that of a competitor. I'm proud of the fact that most of the things we've accomplished we've done without a marvelous image to build on—first in sports and now in news. That's the great advantage Van Sauter has. He can come in and do commercial things, because he is working in an area where he has an image already established. It'll take a while before anybody criticizes him for anything.

Q: It's been rumored that you offered CBS's Diane Sawyer a job.

A: I have never met Diane Sawyer, nor have I talked to her agent.

Q: Would you hire her if you could?

A: Yeah, but I don't know what she'd do. She is very good, but I lost a notch—not a major notch, but a notch—of respect for her when I watched the last *CBS Morning News* she did with Kuralt. On that day, she sounded exactly like Kuralt. Then that Monday I tuned in—when they had changed to Bill Kurtis and were trying to copy our *Good Morning America*—and Diane was joking back and forth with the weatherman, the sports guy, etc. Critics of television—who like to say that newspeople act on the air—had only to look at those two programs to see how a personality changed over the weekend and their questions would be answered. Her credentials are good enough, however, that people are not going to accuse her of being phony. But then, until recently CBS has been exempt from a lot of the criticism that we're subject to.

Q: Why?

A: Because there's a certain clubbiness to any profession, and at a certain point, people are canonized. Bill Moyers has been certified a saint. He may irritate people because he's too liberal, but he is not going to be criticized very much. Geraldo Rivera, on the other hand, has been categorized as a villain, so he can do the most incredible piece of journalism and it's going to take a courageous critic to praise him.

Q: Geraldo's brought much of that criticism on himself. Many journalists, including those at ABC, find Rivera insupportable and wonder why you've been so loyal to him.

A: I am very well aware that there is a group in both TV and print journalism to whom Geraldo is a symbol of ABC far more than he should be. I'm not going to defend everything he's ever done, but by and large they're wrong. He's done good work, but he's also been his worst enemy. It has taken him a while to realize you can't solve all the problems of the world by reporting on them. But he's matured. He wears suits and ties, his hair's shorter.

Q: Jessica Savitch's contract with NBC expires this month. Would you hire her?

A: I'm not a big fan of hers. It would depend on what she wanted to do. I wouldn't hire her as an anchor. I'm not opposed to her; I just don't think she's in that group of top correspondents—Lynn Scherr, Sandy Vanocur, Jim Wooten, Richard Threlkeld—who are a cut above the rest.

Q: Has Carl Bernstein lived up to your expectations?

A: Carl is a lot like Reggie Jackson. He hits a lot of home runs, and he also strikes out a lot. He's cursed in a way because people expect him to bring down the president every day.

Q: Two of the most outstanding things you've done at ABC News are the rejuvenation of David Brinkley and the rediscovery of Ted Koppel. Koppel had been at ABC almost twenty years without emerging as the star he is now. What did you do?

A: When I came to ABC, he was part of a group I didn't know, and he didn't know me. He was ready to leave. In fact, he wrote me a note saying he was leaving ABC, and I just ignored it. I wouldn't let him resign. Finally, we had lunch. I got to like him tremendously, and he saw I didn't have horns. I said to him, "Tell me what you do other than what I've seen you do." So he sent me some tapes he'd done at past conventions. We started having him substitute on *Good Morning America*. And he did part of a series—*Second to None*, about U.S.-Russian military strength—that turned out to be one of the things that helped us take over second place.

Q: How did his participation in *Nightline*—his real debut, so to speak—evolve?

A: I was at Lake Placid one day about five days after the hostages were taken. I came back and found out we weren't doing a special that night. I said, "Why?" And they said, "Because there's nothing new." And I said, "I have not met a person today who wants to talk about anything else but that. I'll make the decision for you. We will do a special every night until this is over."

Q: People must have thought you were crazy.

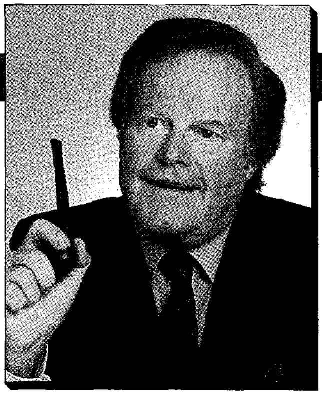
A: CBS and NBC in particular. Obviously, we didn't expect it to go on as long as it did. At first, people tuned in to see if Peter Jennings and Bob Dyk would come back alive from Iran. When it settled down, we were able to do long pieces on Islam and Iran. That's when we proved serious people would watch when it wasn't "Are they dead or alive?" Frank Reynolds did the first half of the specials, but when it became obvious that this was going to be a long haul, you couldn't have Frank do the evening news and the specials, so I put Ted in, and he was wonderful. One night we had this hookup with Vladimir Posner in London, Harold Brown in Washington, and some Republican senator, and we discovered Ted had this ability—which we'd never seen—to keep all this conversation going in a way that everybody followed and listened. So we built a program around that ability.

Q: You're opposed to the TV ratings system; what have you done to fight it?

A: A couple of years ago, I tried to get all three networks to agree not to count the ratings of prime-time documentaries. CBS and NBC both said no just because I proposed it—rejected it out of hand without even thinking about it. So we did it by ourselves for a while. But that just became an empty gesture, so we stopped it. To compare a serious documentary about the black labor unions in South Africa with a half-hour situation comedy is nonsense and maddening. We have common enemies in this country—people who would like to repeal the First Amendment, to silence unpopular criticism or boycott advertisers who sponsor anything controversial. But we are not enemies; we need to help each other.

Q: Have you found the Reagan White House cooperative?

A: Yes and no. If it's something they can't avoid or that's not going to hurt them, they're fine. But there're two or three instances where they have threatened us right down to ten minutes before we went on the air, trying to kill a story. We had an instance recently. The United States was moving the aircraft carrier *Nimitz* off the coast of Lebanon at the time Muammar Qaddafi was planning an invasion of Egypt. We had flown AWACS to Egypt, and Libyan troops were massing on their border. We held off reporting the story for a full day. We were going to go with it, but the White House called and said lives were at stake. We went over everything we could think of that might endanger lives and finally did what we had done before—call them, read them what we were going to do, and ask what in there would endanger lives. Their answer was simply that the whole story was wrong. At that point we knew they were just trying to kill it because it was embarrassing for them, so we went with it, although there was a lot we didn't put on because it would have compromised some security people within the Qaddafi government.



'We have common enemies in this country, people who would like to repeal the First Amendment, to silence unpopular criticism or boycott advertisers."

Q: When you took over as president of the news division six years ago, many people were surprised. What do you think you personally brought to ABC News?

A: I think I brought a sense of purpose and self-assurance. When I came, ABC had a defeatist attitude. They had withdrawn into this mentality that "since we're never going to be able to compete, we'll be purer than anybody. We'll knock what the other guys do instead of doing something on our own." I brought in enough new blood to stimulate the good people and prove to them they could succeed.

Q: What surprised you most once you got there?

A: At ABC News there were two extremes: One was how good some of the people were and the other how terrible. And a lot of the terrible people were in key positions.

Beyond that, even though I expected criticism, I was not prepared for the virulent rewriting of history that took place, the viciousness that some of the critics and columnists had toward me. Once I took the news job, it was suddenly all show biz—Howard Cosell, *Battle of the Network Stars*—the showman coming to desecrate the temple. Is the New York *Times* judged by the crossword puzzle? What troubled me most was that people totally forgot what I'd done in sports. There I had a career where 90 percent of what we did was acclaimed. I won every award there was. There was never any suggestion that we trivialized things. We were the first people who refused to let organizers name or approve announcers; the first to be critical of athletes and not treat sports like a religion; the first to deal in any kind of sports journalism, particularly anything that required standing up and being counted.

Of course, a lot of the criticism was normal. You know, "Who the hell is this guy to be running a news division?" And a lot of it was genuine concern on the part of the people who didn't know me, people who when they finally met me would say, "Gee, you're not what I thought at all." I remember *US* magazine—which, to my amazement, is still being published—wanted to do a bio on me, but I refused. So *US* just made it up. They made it look like they had interviewed me, took some old pictures and quotes and made it sound like I was some sort of hippie, wearing shirts open to the waist with gold chains.

Q: Were you, in fact, wearing gold chains and open shirts?

A: Only if I popped a button. But I did want people to know I was a hands-on executive. So I used to go down to the editing room a lot, where you naturally wear different clothes than when you are speaking to affiliates. Sally Bedell came to interview me one day when I was editing and had a sport shirt on. By the time she got done describing it, it had turned into a polka-dot shirt, and from that time on, anytime people did a caricature, there I'd be in this polka-dot shirt. In her recent book, *The Evening Stars,* Barbara Matusow has me wearing a medallion—whatever that is—at a meeting in Montauk. She also has me coming into a police station with a scotch in one hand and a walkie-talkie in the other.

The point is that these things feed on themselves. Of course, people say, "If it makes you colorful, what do you care?" I care only if it reflects on my seriousness. If you're trying to do a serious effort, like a news division, it can diminish you in the eyes of the people you want to work with. Once an impression is made, it takes forever to break it down. But it's a wonderful experience for the head of a news division to go through, because it makes you much more sensitive to what inaccurate portrayals of people mean.

Q: You do care what people think about you, don't you?

A: I don't give a damn what certain people think about me—but there aren't very many of those. I do care what most people think. I don't want them to idolize me, but I don't want them to think I'm something I'm not. I never mind criticism if it's intelligent. But when people attack either your character or your taste, that's part of who and what you are.

I guess it goes along with my compulsion to explain things. Dave Burke [ABC News vice-president] said that my idea of hell must be that I'm trying to explain something to somebody and they don't understand me and walk away.

Q: What frustrates you most about your job?

A: One of the most frustrating things is that myth about my flamboyance. People are constantly writing that I love publicity, love to get my name in the paper. But they don't see the inconsistency right before their noses—that someone like Van Gordon Sauter creates it. He dresses eccentrically—sweaters, pipes—just to look different. He gives speeches and more interviews than I do, and yet no one writes things like that about him. Maybe it's because he followed me in sports and news. They also like to write that I like to collect celebrities, that I ingratiate myself with the Kennedys. I was accused of hiring Pierre Salinger because he was a friend and I wanted to bring back Camelot. But he's been a godsend.

Q: Then you wouldn't call yourself flamboyant?

A: I don't really know what flamboyant is. Compared to Reuven Frank I might be. I'm rarely thrown out of nightclubs at 4 A.M., and I certainly don't recall running down the beach nude.

Q: Where do you think these misconceptions got started?

A: I'm not 100 percent sure. A lot had to do with me putting Howard Cosell on the air—people thought Howard and I were alike.

Q: Did you feel great pressure to turn the news division around immediately?

A: I'll tell you a wonderful story. I talked to a number of people before I took this job—Walter Cronkite, Morley Safer, Jack Chancellor. Morley said, "It'll take you seven years before you're even on the table." Chancellor said five, and [ABC president] Elton Rule one day said to me, "I want you to understand we're not expecting miracles. It might take a year." Finally, at the affiliates' meeting in May—before I even officially took over—the head of affiliate relations grabbed me and said, "Hey, if we could turn this news thing around in a couple of months, there's about six stations I could get for us."

Q: One criticism of you is that you are not a good administrator. You don't return phone calls, write memos, and often miss meetings. Are you a good administrator?

A: I'm a different kind of administrator. I pick the very best people around me, and I delegate things. You can't take sports—always a loss leader at other networks—and make it one of the most profitable divisions at ABC, or take ABC News, which never made a profit, and make it profitable without some idea of what you're doing.

Now, there is always a certain amount of untidiness that's necessary in the business we're in. It's not I.B.M. or Mobil Oil. Out of organized individualism comes order, although at a certain point you have to say, "Okay, this is what it's going to be." I encourage a free-form work atmosphere, but you can't have a good organization without discipline. Lots of times I suggest people take the day off and just go home and think or look at cassettes or answer the mail if they can't get it done in the office. I'm totally intolerant of systems that don't allow for last-minute changes. You've got to have rules, but when you find a better way to do something, if the situation allows you to do something better, then you've got to break the rules.

Q: Then you don't think you're elusive and hard to reach?

A: Compared to what? Who? I told ABC when I took the two jobs that I could not run two divisions—daily—and also attend every meeting, write memos, and always be available to answer phone calls. The bottom line is that everything gets done. We operate at a profit. It's a matter of priorities with me. They pay me to make programs and find ways to excel in areas I'm involved in. As for not returning phone calls, that's overplayed. I've never trusted anybody who's always available to return calls. If they've got time for that, they're probably not doing their job.

Q: What's your typical day?

A: In New York, I get up at 7, 7:15, watch the news, *Good Morning America,* and read five or six newspapers—the New York *Times,* the *Daily News,* the Washington *Post,* the *Wall Street Journal, USA Today,* sometimes the New York *Post,* the *Christian Science Monitor.* I get the *Financial Times* every day and then everything else from *The New England Journal of Medicine* to *Opera News, Architectural Digest,* and *Sports Illustrated.* I also try to do about an hour of exercise. Usually I'm in the office by 9:30 or 10, although I generally get trapped on the phone at home. After I get to the office, it's up for grabs. I'm always in the office until around eight, and some nights I have a function. There are weeks when every night gets filled, and I hate that because then going out becomes just an extension of your day, instead of an event. When do I see my wife? Dinner, weekends, lunch. We try to have dinner with as few interruptions as possible. I always watch *Nightline,* during which I sometimes ride my exercise bike.

Q: When people you've worked with talk about you, especially as a television producer, they say you have "The Feel." What is that?

A: Basically, it's a sense of what people are interested in, being not too far ahead and not too far behind the public. You have to do what pleases you. It's a sense of curiosity—what would I like to know about this? The first quality I look for in anyone is curiosity. That's what anyone has to have in a business like ours. You have to constantly be saying, "What would happen if I tried this?" That's the difference between those who are very good and those who are mediocre. First, to be curious, and second, to say, "What if I tried this?" I always try to act as if I'm seeing something for the first time.

Q: What drives you?

A: First is a desire to excel and make a general contribution to an area that's important in the world. Beyond that? You know, when athletes talk about the game, they usually say they're not afraid of getting hurt, they just don't want to embarrass themselves. I guess I feel that way. In my job you have to be very well informed in an awful lot of areas. You have to keep up, to keep reading newspapers, looking at cassettes, talking to people. That's half your job. Power itself doesn't interest me, although I suppose I wouldn't like the lack of power. My Achilles' heel has always been that I'd rather do something of quality than make a lot of money.

Q: What's the biggest turkey you were ever involved with?

A: The opening program of *20/20.* I've taken responsibility for it. I let the program go on the air, even though deep down inside I knew it wasn't ready. I let myself get talked into it. The Howard Cosell variety show was also not a success, although a lot of talented people came out of it. Beyond that [laughs] there was the very first program I ever produced on NBC, called *Sunday*—a Sunday version of the *Today* show produced on no budget. *Variety* called it "an abdication of programming responsibility."

Q: How did you get into television in the first place?

A: It was an accident, really. Originally, I wanted to write for *Time* or *Newsweek* because I was interested in music and politics and theater—all of which they seemed to have. After graduating from Columbia I went to the School of International Affairs at Columbia to study the Middle East, until I found out that learning Arabic wasn't something I wanted to spend a lot of time doing.

Now, my dad, who was a lawyer, was involved in some real estate representing Equitable Life with the old DuMont network. And it struck me that television might also be a place where these various things also existed. So I got an interview at DuMont. I worked my way through several interviews, until finally I was to meet with the head of programming.

And now I have to flash back. During the summers I was in college, I worked at an inn in Chatham, on Cape Cod, as a waiter. One night this family drove from Brockton to Chatham, but when they got there the dining room was closed, and the hostess—I was headwaiter—said, "I'm sorry, we can't handle you." But I said, "I can't let you be disappointed. Come in, and I'll wait on you." So they sat down—the place was deserted—and began rushing through their meal. I kept saying, "Take your time. I want you to enjoy your dinner." They were very grateful, and before they left they took my name. The day I walked into the office at DuMont television, the guy in charge of programming looked up and said, "How's everything at the Wayside Inn, in Chatham?" And I said, "What do you mean?" And it turned out he was the person who had driven down for dinner that night and had never forgotten that I stayed to wait on him. From that instant, I had the job.

Q: How would you compare sports and news?

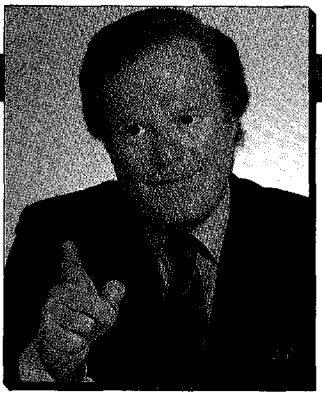
A: Sports is much more difficult than news. In news you can get a credential. By and large, if we want to cover the Democratic convention, we call, get a credential, and send a correspondent. In sports, you have to buy the rights to something. Therefore, the organizers have tremendous power because they can give it to whomever they choose. For a long time they felt the purpose of a telecast was to be the publicity arm of the league. And no one ever criticized anything. For years the N.F.L. had a rule that they could approve announcers. NBC and CBS—particularly CBS—would never show fights on the field. If a fight broke out, they'd pan around the field because the league didn't want mothers at home thinking their boys were hurt.

Q: Incidentally, what is the future of Howard Cosell at ABC?

A: Unlimited.

Q: The United States Football League ratings didn't live up to the initial excitement. Do you still think it was a wise decision to buy it?

A: Yeah. I think it's going to be a very successful venture. You don't go out of business because for two weeks your ratings aren't what you'd like them to be. The U.S.F.L. is in its first year. If you look back, I produced the first A.F.L. game we'd ever done—in Los Angeles at the Coliseum—and there were 4,000 people there. In fact, we developed a whole system of coverage we had to call "A.F.L. coverage": We'd never follow the punt through the air. We'd pan along the ground with the guy catching it because otherwise all you saw was empty seats, which was depressing. I noticed when the pope was in Poland that we were getting pictures from Polish television and they were shooting as tight as they could because they didn't want to show these millions of people. I said, "Hey, that's A.F.L. coverage."



'Our people at the Olympics embodied the kind of spirit you have to have in any organization. You've got to give back the same kind of love they give you."

Q: For nearly twenty years you've line-produced every broadcast of the Olympic Games. Obviously, they are very important and personal to you. Why?

A: During the Olympics, it's inhuman. It's like being in a war 24 hours a day for two weeks. I'm most proud of the Innsbruck Olympics of 1976. Fred Silverman was just coming to ABC, and they were just getting momentum at the network. *Variety* had a big headline claiming that the Olympics were going to kill that momentum, and Fred was also running around telling everybody that. At that time there was not a single athlete Americans had ever heard of, except for maybe Dorothy Hamill. I went over to Innsbruck on New Year's Eve to find out what the hell we were going to do to make this interesting. I ordered a helicopter and flew around the mountains until finally I said, "I'm going to send a 'postcard' back to the United States. We'll do it to 'The Sound of Music,' featuring the Alps." So we did. We were on the air every night until four or five in the morning—responsible for the entire prime time of ABC for two weeks. Everybody was absolutely exhausted. One night we had signed off the air and had our production meeting for the next day, and I was on my way home, trying to figure out how I would end the final broadcast. Two associate producers were editing something—they said it was an idea on how to end the Olympics and would I look at it the next day? Well, God, that was the last thing I wanted, because what if it was something I hated? The next day I was dreading the meeting, but when I saw what they had done, I sat there with tears streaming down my cheeks. They had taken Beethoven's "Ode to Joy" and edited it together with the highlights of the game. We ended up opening our final broadcast with it and have used it at every Olympics since. There I was with the tears not only because it was so wonderful but because of the idea that people who were so exhausted had the mutuality of purpose to be there on their own at 5:30 in the morning to try this idea they had and then be willing to show it to me and suffer rejection if I didn't like it. To me it embodied the kind of spirit you have to have in any organization. You've got to give back the same kind of love they give you. This may sound corny, but I believe it.

Q: You appear to be unusually secure about taking chances other executives won't. What makes you insecure?

A: That's a hard question. First of all, I'm a very shy person, not psychotically shy but much shier than people realize. I'm a good speaker, and yet I hate to give speeches, because I don't want to disappoint people. I guess I'm insecure about my own life. This is a business that takes a lot of your energy. When I first took over this job, I was in pretty good shape. I played golf. I went hunting, fishing. Then I got out of shape. I said, "This is ridiculous. What's the point of accomplishing something if I'm losing the person I am?" Things that give other people pleasure are my work. It is not recreational for me to go to a professional-football game on Sunday. Yet, so much of my life is a fairyland, anybody would want to be doing it—going to Henry Kissinger's birthday party, election night in London. Still, I find I had more fun as a producer when I could just take off and go on a safari for a month. Now if I did that, two days into it there'd be 400 calls and they'd be sending cassettes in on elephants' backs.

It's important not to let the fun go out of our lives. I was at a dinner one night with Secretary of State Shultz, and I asked him if he was having any fun. He said, "I didn't take this job to have fun." I said, "I know, but do you go home at night feeling enjoyment from what you're doing, feeling that you did something unique and important?" He said, yeah, he guessed that he did. Well, for me it's very important to feel that a lot.

Q: You have four children from your first marriage. What do your children do?

A: Betsey is a documentary producer at WGBH, in Boston. Patricia is a senior at Brown. Susie works in Boston, and Roone junior is going to the University of North Carolina next fall. He's a great athlete; he wants to be a television director.

Q: The television business is tough on personal relationships. Dan Rather once told me in an interview that the toughest thing he's ever done is make his marriage work. Do you think your first marriage was a casualty of your career?

A: Probably part of it. I don't know if I would've remained married or not. You sacrifice a lot of home time in this job. My kids probably suffered more from my not being around, but I'm not sure what effect it had on my marriage.

Q: How would you describe the relationship with your present wife, Ann, who is 35 and a former Miss Alabama?

A: Ann is maybe my best friend. Somebody whose opinion I value, someone whom I share things with and judge things by. She is my top priority.

Q: Is it worth it—the time your work takes?

A: I don't know, depends on what point of view you take. Many times it's totally worth it—and many times it isn't. It's all relative. Take today. I'm not delirious; it's just a day. But we did a good job covering the pope, and I got to exercise, so it's okay.

Q: When you're not involved in television, what else interests you?

A: I'm a generalist. There's nothing I hate more, in fact, than one-dimensional people. I hate making small talk; to me it's an insult to someone. Hostesses like Liz Rohatyn and Ethel Kennedy always get annoyed because if I go to a party I try to find out beforehand who's going to be there so I can get a bio on them and be able to make intelligent conversation. You can't imagine how people look upon that as a form of rudeness.

Q: I don't believe most people know that you love to cook and that you are also a classical-music buff, collect art, and love ballet.

A: Probably not, but as one friend said, "Keep that quiet. You'll blow your image."

Q: From your association with the Kennedys and such, I would assume you're a Democrat. Right?

A: I rarely root for teams; I root for close games. In this business you try hard to be objective, so I try hard not to get involved on a personal basis. My dad was a Democrat. And in the early days I would've been, but these days I seem to spend more time with Republicans—Pete Peterson, Kissinger, Jeane Kirkpatrick, Bill Simon.

Q: When all is said and done, what do you want to be remembered for?

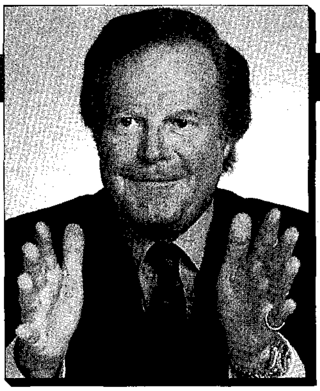
A: I guess that I left every place better than I found it—in life and work. That at ABC Sports, which didn't even exist, and ABC News, which practically didn't exist, I made things that I and many other people are proud of—through innovation, experimentation, recognizing value in things other people didn't see, and working with people with a mutuality of respect. In a creative business, you cannot order people to do things. You have to have people who are willing to build with you; you have to respect them and let them know you respect them.

Q: Describe Roone Arledge.

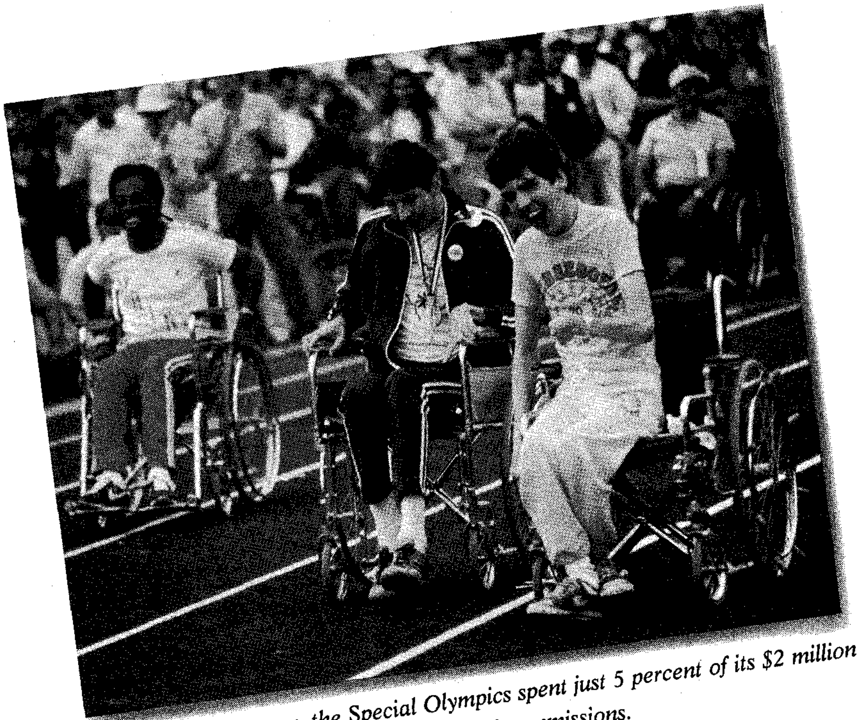
A: [Long pause.] Essentially, I think I'm a decent person. I like to run scared . . . like not to take things for granted. I'm more reflective than most people think, but the nature of my job is that I'm always putting out fires. Beyond that . . . I think I'm kind and considerate of other people—maybe to a fault. I've screwed myself up a lot trying to accommodate too many other people. This is going to sound ironic, given my reputation, but I tend to be too available to people. Jim McKay once told me that it takes a while to get to me but once you do you've got my total attention.

Q: Is running both the news and sports divisions too much for one person?

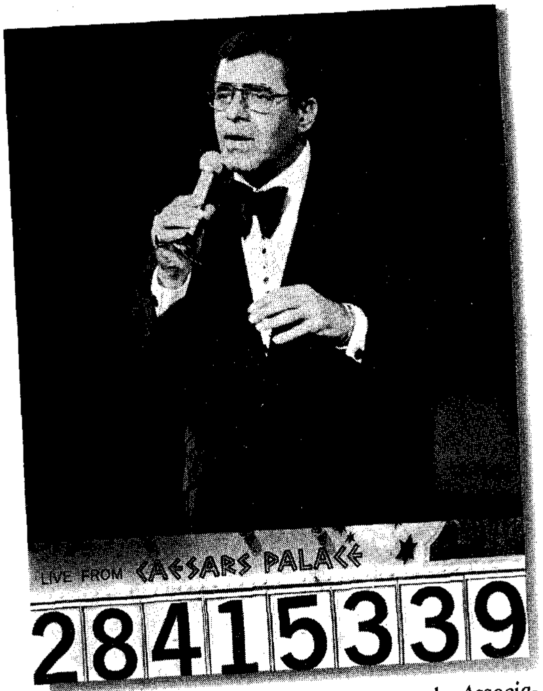
A: I don't know if I can keep up the pace. Nineteen eighty-four will be a major test with the primaries, the elections. This time the Olympics fall right in the middle of two conventions—the Democrats in San Francisco and the Republicans in Dallas. I feel an equal responsibility to both sports and news, but particularly to news because I took the job determined to make ABC News fully competitive, and we have. *World News Tonight*'s latest problems have been very frustrating. The news shouldn't be occupying as much of my time as it does. For the Olympics, I probably will be in the control room, even though I'm not 100 percent sure I should. If you're a great surgeon, you don't have to prepare the patient—you're paid to come in and make the incisions. ■



‘It's important not to let the fun go out of our lives. I once asked the secretary of state if he was having any fun. He said, ‘That's not why I took the job.’”



Spectrum: *Last year, the Special Olympics spent just 5 percent of its $2 million in revenues on fund-raising expenses and commissions.*



Jerry Lewis's cause, the Muscular Dystrophy Association, spent 22 percent of $68 million on fund-raising.

Bittersweet Charity

The High Cost of Fund-Raising

By Edward Tivnan

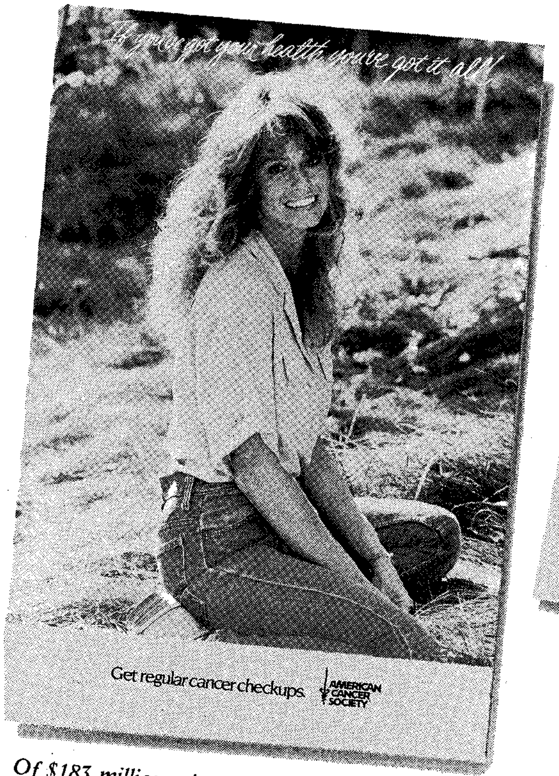
‘HOW WOULD YOU LIKE TO TAKE your kids to a magic show and help autistic kids at the same time?” asked the voice on the phone. To Michael McCarthy, it seemed like a terrific deal. “A no-lose situation,” he recalls. A fun afternoon for his family and a chance to help others—all for only $12.50, tax-deductible, which would go to the New York Society for Autistic Children. McCarthy, a state budget examiner, told the caller to sign him up. On Saturday, he and his wife took their two children to Schenectady's Proctor's Theatre, a dinosaur from vaudeville days whose ornate seats, plush carpeting, and huge chandelier had recently been renovated.

“It was a pretty good show,” McCarthy recalls. The magician was no Houdini, but he did saw his woman assistant in half and produce scores of colored scarves out of thin air. In fact, the only thing that McCarthy didn't like about the show was that no one onstage ever mentioned autistic children.

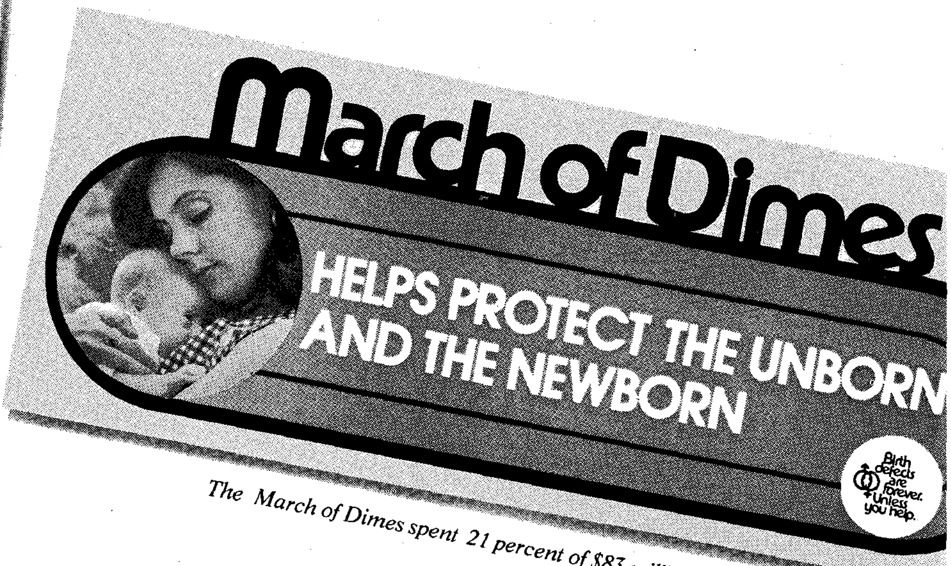
McCarthy wasn't the only person to notice that the ostensible purpose of the show was being ignored. Soon phones were ringing in the state attorney general's office and the state Office of Charities Registration, which oversees the financial arrangements between charities and fund-raisers. The callers questioned the legitimacy of the Society for Autistic Children, as well as the status of Belber Associates, the fund-raiser working for it. The society, it turned out, was perfectly legitimate. But an investigation by the attorney general revealed that in nine months the gross receipts from Belber Associates' efforts totaled $189,146—only $47,802 of which went for work with autistic children. The other 75 percent—$141,344—went straight to the fund-raiser for expenses and commissions.

Americans are the most generous people in the world. Last year, in the midst of a severe recession, individuals set a new record for charitable giving, donating nearly $50 billion to one or another of the country's 300,000 organized charities. Five billion dollars was raised in New York State alone. President Reagan has made this generosity a keystone of his economic policy,

Photographs: left, Sue Ann Miller/Black Star; right, Wide World.


If you've got your health you've got it all!
Get regular cancer checkups.
AMERICAN CANCER SOCIETY

Of $183 million raised, the American Cancer Society spent 16 percent on fund-raising.


March of Dimes
HELPS PROTECT THE UNBORN AND THE NEWBORN
Birth defects are forever. Unless you help.

The March of Dimes spent 21 percent of $83 million on fund-raising.

urging Americans to dig even deeper to compensate for huge cutbacks in federal support for nonprofit organizations. Since people are far more giving than companies—corporate donations amounted to only $3 billion last year—most Americans can expect to have their altruistic impulses massaged ever more vigorously in the years ahead.

But where do their gift dollars end up? Sadly, it's often hard to tell. Nonprofit organizations have turned into big business, with top-heavy bureaucracies employing 5.6 million people and spending, according to a Yale University study, $129 billion in 1980. Nonprofits account for nearly 5 percent of the gross national product and own 9 percent of the private property in America. Yet, unlike the rest of the nation's big businesses, charities are barely regulated. For most people, it's difficult to know how much of their donation is going to the charity's professed goals and how much to pay some bureaucrat's salary. And these days, a lot of the money seems to end up in the pockets of professional fund-raisers—those ostensible do-gooders whose function is to drum up more contributions.

Last month, Assemblyman Dennis Gorski, of Buffalo, charged that professional fund-raisers sometimes keep 80 to 90 percent of the money they collect. He called for legislation requiring full disclosure of the distribution of the donor's dollar. But tough regulations often run into First Amendment problems, since freedom of speech includes the right to solicit funds. They also run into the opposition of the charities themselves, which contend that more regulations are bound to increase their costs—and decrease the amount of money for their programs.

"If all the states have different regulations, then it costs the agency money to meet all the requirements," says Gerry Weinberg, director of field organization for the Muscular Dystrophy Association.

In any case, the New York Legislature, for one, has never shown much enthusiasm for cracking down on charities—whose boards are often rosters of the wealthy and influential.

"The public is not getting a good deal," says Dan Kurtz, who heads the state Law Department's Charities, Trusts, and Estates Bureau in New York City. "No one is watching."

AUGUST IS THE "125TH ANNIVERSARY of the YWCA Month." September is "Leukemia Society Month," and March was "National Kidney Foundation Month." The Special Olympics set aside *two* months, May and June. There seems to be an organ for every month, a cause for every week. It's not unusual for a New Yorker to receive six mailings a week from charities, famous or obscure, begging for money. Already, blocks of tickets to *La Cage aux Folles* have been bought up for almost every night from mid-September to Thanksgiving by groups planning to resell them as part of a benefit.

Some of these entreaties for handouts are hardly philanthropic. A few years ago in New York, a phony rabbi seeking funds for a nonexistent synagogue and school in Israel reportedly raised $75,000 before he was arrested. A "blind shop" in Westchester sold $2,000 worth of concert tickets for a benefit for itself before someone pointed out that the shop was a store selling venetian blinds. In addition to being the most generous people in the world, Americans are perhaps the biggest suckers.

"Some people clearly give to charity because it makes them feel better," says M. C. Van de Workeen, executive director of the National Information Bureau, a Manhattan-based group that's been evaluating the nation's charities since 1918. "And there are a lot of operators out there who take advantage of the fact that so many people just want to help."

Not all the "operators" are doing something illegal, however. What troubles a lot of regulators of the charity business—and confounds many donors—is the vast difference among charities in the percentage of donated money that actually ends up being spent on the intended cause. At the low-overhead end of the spectrum are groups like the Special Olympics, an organization dedicated to improving the self-esteem of mentally retarded individuals by involving them in Olympic-style sports. In 1982, the Special Olympics collected $2-million in donations and spent just 5 percent of that amount on fund-raising. The Juvenile Diabetes Foundation

“...One investigation turned up two fund-raisers

International raised $4.1 million in fiscal 1981 and spent 10 percent on fund-raising. In 1982, the Muscular Dystrophy Association received contributions of $68 million and spent 22 percent on fund-raising ($7.5 million of which went toward staging its famous telethon). The Eastern Paralyzed Veterans raised nearly $4 million in 1980 and spent 42 percent of that amount to pull it off. And toward the far end of the spectrum: As of April 30, after its first seven months in existence, the American Institute of Cancer Research had raised $1.2 million—75 percent of which was spent on fund-raising and direct mail.

To protect the public from abuses and fraud, most states require non-religious charities and professional fund-raisers to file annual financial reports and contracts. A loose collection of public and private organizations then analyzes that information. It is a noble, and very frustrating, job. Every year about 9,000 reports arrive at a cramped state office in Albany housing shelves of files, computer terminals, and the four beleaguered professionals and seven clerks who constitute New York State's Charities Registration Office (annual budget: $200,000). If an audit turns up any irregularities—fund-raising costs of more than 50 percent of total revenues raise a red flag—the information goes to the attorney general for further investigation and, in some cases, prosecution.

“If at least 50 percent of the contributions go to the program, then it is doubtful that a court would mandate against [the fund-raiser or the charity],” explains Dan Kurtz, the attorney general's chief charity watcher. “Ten percent to 30 percent, we think we have a chance at winning those. But we're looking for the least sympathetic defense and the strongest numbers.”

IN MAY, THE ATTORNEY GENERAL decided that the case involving the Society for Autistic Children fit that bill. He sued the society and Belber Associates, which is headed by Robert H. Belber, for failing to disclose that 75 cents of every dollar donated would be paid to the fund-raiser instead of being used to help autistic children. The attorney general also charged that Belber did not perform many of the services it had been paid for, including public relations and educational campaigning. The society, while not admitting a violation of any law, quickly agreed to a consent judgment that, among other things, limits its total fund-raiser's fee to 35 percent. The suit against Belber, which still stands, seeks restoration of all funds fraudulently paid to the company, plus damages.

“As much as I would like to air my opinions and clear my name publicly, I can't say anything now, because the case is still in litigation,” says Robert H. Belber. He says he's now quit professional fund-raising.

Kurtz's office also went to court this spring for a permanent injunction against the “misleading solicitation practices” of a charity grandly, and bewilderingly, called the New York State District Attorneys Investigators Police Benevolent Association. An investigation by the state had indicated that fund-raisers hired by the association claimed to be police officers raising money for the widows and children of fellow cops killed in the line of duty. Over the past five years, they collected $3.5 million—more than 70 percent of which allegedly went to professional-fund-raising fees and expenses, between 5 and 11 percent to the cost of publishing the group's newspaper, and most of the rest, unbeknown to donors, to expenses for organizing a labor union for security guards throughout the United States. The attorney general is asking for an accounting of the $3.5 million and restitution.

For its part, the District Attorneys Investigators group has sued the attorney general in federal court, claiming its right to free association is being violated. “The attorney general's suit was not brought in good faith,” says Alexander Singer, the organization's lawyer. He claims his client has cooperated for several years with the attorney general's office.

Just last week, the state was in the process of settling another suit, one filed last year against the Metropolitan Police Conference, an organization whose fund-raisers in 1981 collected $453,221 on behalf of, again, the widows and children of slain police officers. Only $47,671—a mere 10.5 percent of the total raised—actually went to the Conference. Under the terms of the planned settlement, the Conference, a lobbying organization of local police departments, has agreed to give $20,000 to charities over the next two years. It denied any wrongdoing. The attorney general's suit against the group's fund-raisers is still active.

Despite these suits, a number of critics argue that the attorney general isn't tough enough. Staffers “are too inclined to sit down with the head of a charity or a fund-raiser and discuss how he can mend his ways—instead of just suing,” says one experienced investigator of charity fraud.

A combination of constitutional and statutory restrictions keeps religious philanthropies virtually beyond the scrutiny of government investigators. Last year, for example, the United Jewish Appeal received pledges for $567-million—more than the American Cancer Society, the American Heart Association, and the National Easter Seal Society combined. Though the U.J.A. goes out of its way to account to contributors, it isn't legally required to account to anybody.

Some charity watchers are particularly concerned about the practices of certain television and radio evangelists. “Face it, they are in the business of making misleading claims,” says one state investigator. “They promise you everlasting life. But you can't very well go into court and say it's not true.”

A Washington-based group, the Evangelical Council for Financial Accountability, monitors the fund-raising efforts of its 240 members, which, all told, received more than $1 billion in income last year. But there are more than 20,000 “evangelicals” in the country, most of whom don't have to open their books to anyone.

SEVERAL PRIVATE GROUPS DO their best to help donors choose worthy charities. The National Information Bureau and the Philanthropic Advisory Service of the Better Business Bureau, for example, publish reports evaluating the charities according to strict standards of accountability. NIB has published reports on about 350 charitable organizations, from well-known groups such as the March of Dimes and the Muscular Dystrophy Association to more obscure outfits like Ducks Unlimited (total 1980 contributions: $23.9 million). NIB approval hinges on how well the charity meets eight standards, measuring things like money-management skills and the involvement of the board of directors. (The March of Dimes meets all of NIB's standards; Muscular Dystrophy does not, because it uses the national firefighters' union and the mailmen's union to collect, and NIB worries about the potential for undue pressure.)

“We never say give or don't give,” says Van de Workeen, of NIB. “All we say is 'This is how we rate the organization, and this is why.' We're a guide.” As Van de Workeen is quick to point out, people can do whatever they want with their money. “If you want to walk down the street and give everyone you meet $10 bills, you can do it.”

Unfortunately, most donors do not even know that the clearinghouse exists. “We are not a household name,” concedes Van de Workeen. NIB received only 7,000 requests for reports last year (address: 419 Park Avenue South, New

whose fees were so high they 'raised' a deficit..."

The paper chase: *"The public is not getting a good deal," says Dan Kurtz, chief charity watcher for the state attorney general.*

York, New York 10016). Another 21,000 reports were distributed to NIB contributors. Van de Workeen admits no one knows how many of those reports actually got read.

Most charities can't afford to ignore the Better Business Bureau and NIB. "There is more pressure from the fact that charities have to protect their own good names [with groups like the B.B.B. and NIB] than from the fact that they have to file their finances," says Don Henry, vice-president of fund-raising for the American Cancer Society. He insists that the boards of major charities do an adequate job of "policing their own fund-raising."

But while the charities are willing enough to file, the budget and staff limitations of the watchdog groups make it impossible for them to do much more than look over a charity's finances and administration. The quality of the programs rarely gets evaluated. Thus, while it's easy to find out that last year the American Cancer Society spent more than $147 million of revenues totaling $183 million on its charitable work and $29 million (16 percent) on fund-raising, the NIB report doesn't evaluate the society's research efforts or even how well the group allocates money for research.

"A charity's books can be in great shape while its programs can be utterly ineffective," says Robert O. Bothwell, executive director of the National Committee for Responsive Philanthropy. Bothwell also points out that many newer and smaller, though completely legitimate, charities can't meet all the criteria of such oversight groups and are bound to lose donations without a NIB or B.B.B. stamp of approval.

THE EVER WIDENING SEARCH for the gift dollar has sparked the development of a parcel of money-making devices ranging from entertainments like movie premieres, stage shows, theater benefits, and walkathons to outright appeals like telephone solicitations and direct mailings. The maestros of most of these efforts are fund-raisers.

Since 1954, fund-raisers have been required to register with the state and report their financial arrangements with charities to the Office of Charities Registration. Compliance is often lax. Assemblyman Gorski's investigation revealed that more than 70 percent of the state's fund-raisers are violating the Charitable Funds Law, mainly by filing their contracts late or not at all. Of the 145 contracts on file, Gorski's staff discovered 21 instances of professional fund-raisers' taking 75 percent or more of the gross receipts raised in the name of charity. Nine took 90 percent or more, three fund-raisers gobbled up all the proceeds, and in two cases the solicitor "raised" a deficit. "That means there are millions of dollars not going to legitimate charities; it's going to fund-raisers," says Gorski.

There are few professions easier to enter. All it takes in New York State is a surety bond of $5,000, usually underwritten by an insurance company, a $100 registration fee, and clearance by the Charities Registration Office, which has only fifteen days to examine the fund-raiser's bona fides. Troublemakers can slip through the net. Gorski's staff turned up the case of a fund-raiser who has been registered with the state despite having a criminal record for mail theft and forgery.

The field has even produced its own celebrities. Richard Viguerie, for one, has earned the title "The Wizard of Direct Mail" for work he's done raising money for conservative politicians and right-wing causes. Since 1975, Viguerie has been at war with New York State. First he refused to register his company.

Photograph by Bob Sacha

“...Some charity monitors fault the accountants...”

RAVCO (now called the Viguerie Company), as a fund-raiser, claiming it was really acting as an advertising consultant for political causes, not a charity. Then the state tried to keep him from soliciting money here. It also claimed he was collecting “excessive commissions” of 75 percent of the money he was raising. The matter ended up in court, and RAVCO ended up registering. But now the state is contending that RAVCO didn't declare all its not-for-profit clients in its filings for 1980 and 1981, and Viguerie is challenging that in court.

TWENTY-TWO STATES—NOT INCLUDING New York—have passed laws limiting a fund-raiser's expenses and fees to about 25 percent of gross receipts. But the laws may not be constitutional. The U.S. Supreme Court has been asked to decide—in *Munson* v. *Maryland*—whether a Maryland statute limiting fund-raising expenses to 25 percent violates the First Amendment's guarantee of free speech.

Considering the court's decision in another, slightly narrower case, the odds seem to be against the 25 percent law. In 1980, the court ruled that the Illinois village of Schaumburg had violated the First Amendment rights of a nonprofit environmental group when it refused to grant the group a permit to solicit funds door to door. The reason: A town ordinance limited door-to-door solicitation to charities that used at least 75 percent of their receipts for charitable purposes. The environmental group, Citizens for a Better Environment, didn't meet that standard. The court suggested that “the village's legitimate interests in preventing fraud can be better served by measures less intrusive than a direct prohibition on solicitation.”

“But what is fraud?” asks Van de Workeen. “If I say anyone who sends $20 will receive an engraving of a bird, you send the money, and I send you a 20 cent stamp of a bird, is that a lie? Is it fraud?”

Actually, the situation is even more complicated than that because it's often hard to tell the difference between a fund-raising activity and a “public education” activity. For example, how do you classify a March of Dimes mailing that solicits money but also contains a message advising pregnant women to “see their doctor” and “avoid excessive drinking”? (In that case, the March of Dimes charged off $900,000 of the $8.3-million cost of the mailing to public education. All told, last year the cost of fund-raising to the March of Dimes was $17 million, or 21 percent of its revenues of $83 million.)

“Vast sums of money are turning up under ‘public education,’ ” says Joseph Shea, of the Charities Registration Office. Even charities devoted to funding medical research are describing public education as a major program expense.

TWENTY YEARS AGO, CHARITIES in the health and welfare area adhered to their own strict accounting standards: With few exceptions, activities that contained an appeal for contributions had to be listed as fund-raising. But in the late sixties and again in 1974, the American Institute of Certified Public Accountants issued its own guidelines, which in effect gave charities a greater range of ways to allocate their expenses.

“In my opinion, the accounting profession is losing credibility,” says Van de Workeen. “I just hope they will wake up and realize that with these standards they have shot themselves in the foot. They bowed to their client and not to the public.”

“Someone has to put his arms around the whole process and come down with a statement of accounting procedures in the non-business area,” says John J. O'Leary, chairman of the Nonprofit Committee of the American Institute of Certified Public Accountants. Future revisions will be determined by the Financial Accounting Standards Board.

The American Cancer Society's Don Henry believes that a uniform standard for allocating fund-raising costs would hurt many charities. “Evaluating a charity on the basis of its fund-raising costs is hardest on the smaller and newer charities because getting started is where the huge costs are, particularly direct mail,” he says.

General Robert Montague, executive director of the Special Olympics, agrees. “It's hard to come up with any across-the-board standard for allocating costs—they vary from project to project,” he says. Though the Special Olympics has had good luck keeping costs down, it's added a fund-raising staff this year in an attempt to collect more money.

The talk of setting new standards comes at a time when some charity watchers claim that a Reagan-administration order comes down unfairly on charities supporting minorities and the poor. The order, signed last February, says that no charity spending more than 15 percent of its receipts for “advocacy, lobbying, or litigation” on public-policy issues can participate in the Combined Federal Campaign. That program lets federal employees donate money through payroll deductions. “Throughout history, charities have been advocates for the poor, and Reagan's restriction is trying to change that,” says Timothy Saasta, assistant director of the National Committee for Responsive Philanthropy.

Even the strongest critics of the charity establishment tend to go blank when asked what can be done, politically and legally, to protect the public's money and maintain its goodwill. Yet, some suggestions consistently arise:

☐ Insist that the boards of directors of charities be more active. In the New York State Autistic Society case, for example, the board approved the fund-raiser though it apparently never checked on his record or interviewed anyone else for the job. Businessmen who wouldn't think of joining a corporate board without knowing how the company is run are nevertheless willing to sit on the board of a charity without even checking its financial condition.

☐ Require religious charities to become more accountable to the public. For years, these charities have successfully lobbied against federal legislation to force them to reveal their finances—as if no one had ever heard of the scandal of the Pallottine Fathers of Maryland, who raised $20.4 million in 1974 and 1975 and spent only $1.5 million of it on their missions.

☐ Require professional fund-raisers to be paid a straight fee, rather than a percentage of the charity's receipts. The commission system may encourage fund-raisers to work harder, but it also encourages them to raise money any way they can and seems to invite abuses.

☐ Look for a way—perhaps through a federal study commission—to limit duplication in the nonprofit world, particularly among charities devoted to medical research and the environment. Does the country, no matter how generous, really need 300,000 charities, each with its own high overhead?

BUT, FINALLY, CHARITY BEGINS with homework. The people who police philanthropies say the best protection against donating money to an inefficient charity is to research the organization carefully. Some even recommend that donors volunteer to work for the organization to get an accurate sense of how well it operates and achieves its goals. As Julius Rosenwald, a longtime chairman of Sears, Roebuck & Company and a man who gave away millions in his lifetime, used to say, “It takes as much work to give away a dollar well as it does to make a dollar.”

Nevertheless, in a country where people have been known to make donations to the widow of the Unknown Soldier, donors need some protection, even from their own goodwill.

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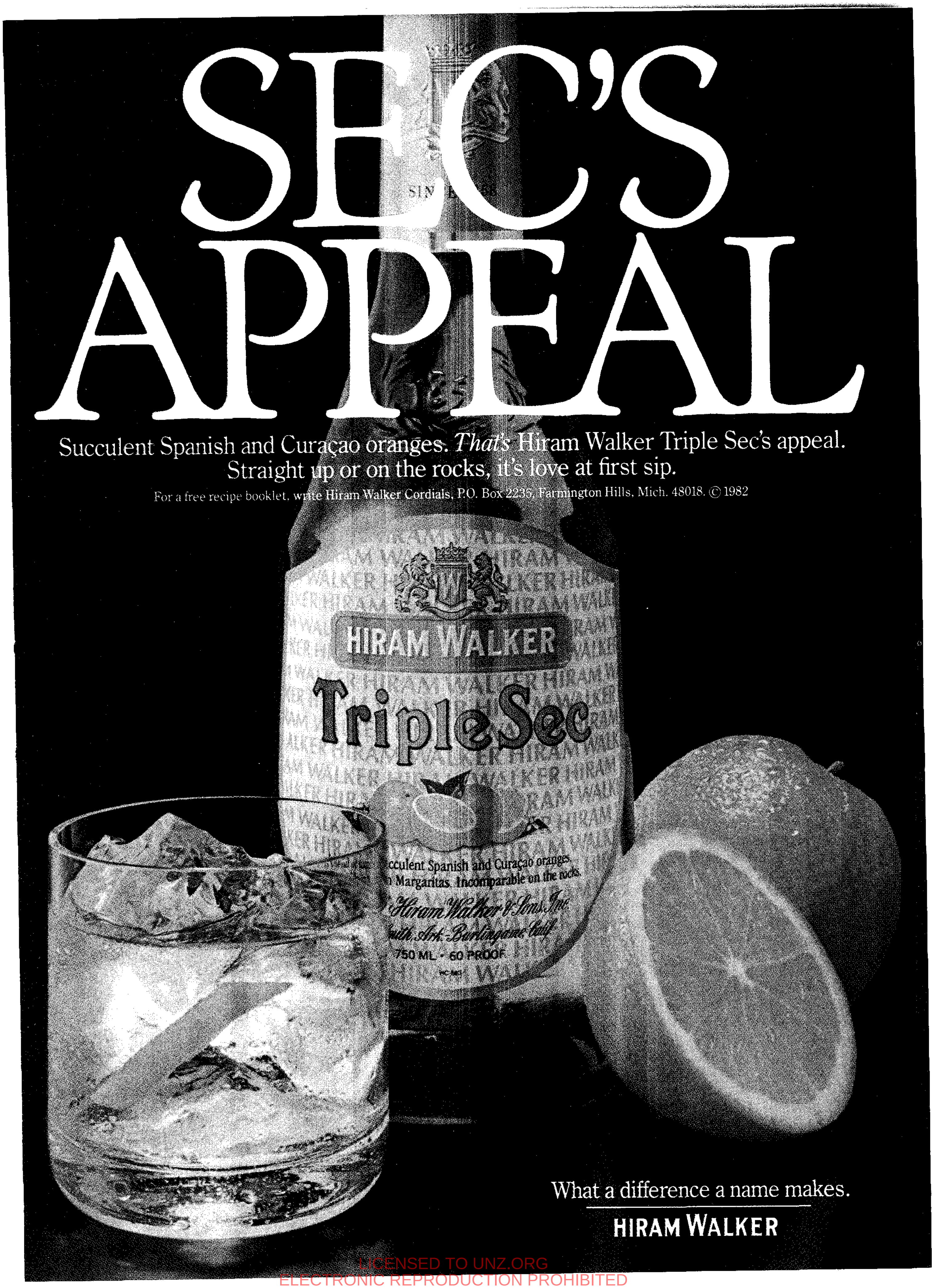
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HIRAM WALKER

The Good Doctor

By Bernard Lefkowitz

Joe Kramer cares for the Lower East Side.

ON A PERFECT MORNING FOR an outing, seventeen kids from the day-care center are playing on the grass in Tompkins Square park, on the Lower East Side. Suddenly, Felipe, two weeks short of his fifth birthday, stands up. "I got pinched," he tells the supervisor, blinking back tears. He shows her his palm. A trickle of blood is smeared across a small puncture wound.

"What pinched you, Felipe?" she asks. He brings the other hand from behind his back. He is holding a syringe and a hypodermic needle. There is a dark spot on the broken tip of the needle—caked blood. No one has to explain the danger to this woman who has lived all her life on these streets.

She calls out, "Did any of you find one of these?" Two more children hold up the syringes they have harvested this morning in the park. She rushes to a phone to call her bosses at the center. They confirm her instant reaction: Get Felipe to Kramer's—fast.

Joseph I. Kramer, M.D., is Felipe's doctor. He is also doctor to hundreds of others who live here—to infants and grandmothers, to addicts and prostitutes, to priests and numbers bankers. He's 58, a veteran of the basketball courts of Williamsburg, a pediatrician, and the father of two. He used to be part of a successful practice in a wealthy New Jersey suburb. But for the last fourteen years Kramer has practiced alone on Avenue D, probably the only solo practitioner in one of the most ravaged and deadly neighborhoods in the city.

Kramer sees pregnant women with the "fanciest venereal diseases in town," infants born addicted, children stricken with herpes of the brain, and adolescents with active tuberculosis lesions. But in a country with a comprehensive public-health system and the most advanced medical technology in the world, this doctor's best treatment is sometimes simply his very personal concern.

"In that great sea of poverty where Joe Kramer practices, there are problems that medical science has no ready answer for," says Dr. David E. Rogers, president of the Robert Wood Johnson Foundation, the leading health-care foundation in the country. "Kramer has devoted his life to responding to the *human* needs of the people in his neighborhood. This was what medicine was once supposed to be about, but a lot of doctors have forgotten it."

"Almost anything that happens on Avenue D comes to me," says Kramer. "Whatever's wrong—whether it's meningitis, a fight with a social worker, a mother who throws her daughter out of the house because she was once arrested for prostitution, or the kid who drinks his mother's methadone—I see it first."

Every weekday morning, Kramer drives his battered blue station wagon from his home, on a quiet, shady street in northern New Jersey, to his cramped street-level office, in the Jacob Riis Housing Project, on Avenue D at 7th Street. Here, in a converted apartment, he offers himself as treatment to a community of some 20,000 people, most of them Hispanic or black.

On most days, 40 or more patients show up, each usually accompanied by three or four relatives. The receptionist uses a dial phone because a push-button model would be too expensive. The two examining rooms are just big enough to accommodate an anxious parent, a tearful child, and a slouching, six-foot-five-inch doctor.

The receptionist, Blanche Gonzalez, thinks the place is a big improvement over Kramer's last office. For ten years he practiced in an abandoned building that had been taken over by the city. When it rained, patients brought buckets to catch the water pouring in through a hole in the roof. When the boiler broke, the patients huddled in their overcoats and wrapped their children in blankets. Last winter, when the back wall of the building started to crumble, the city ordered Kramer to leave.

He thought he was finished on Avenue D. "Kramer called me, and he started to cry," says Rogers. "I never heard a doctor cry on the phone before." But with support from Rogers, from City Council member Miriam Friedlander, and from hundreds of neighborhood people, space was found in the housing project. Unlike the old office, the new one has a large window. "Here we can see all the drug busts and shoot-outs," says Blanche Gonzalez.

But with or without a window, the dangers of the street are never far removed. On Avenue D, disease is not an isolated phenomenon; it's part of the social pathology of the neighborhood.

HALF AN HOUR AFTER FELIPE found that hypodermic needle in Tompkins Square park, Kramer is swabbing antiseptic on the child's palm. With a sigh, Kramer puts the hypodermic in an envelope. He has already called doctors at New York University School of Medicine, and they agree with his assessment: This is a high-risk situation. An infection in the palm can spread quickly through Felipe's arm.

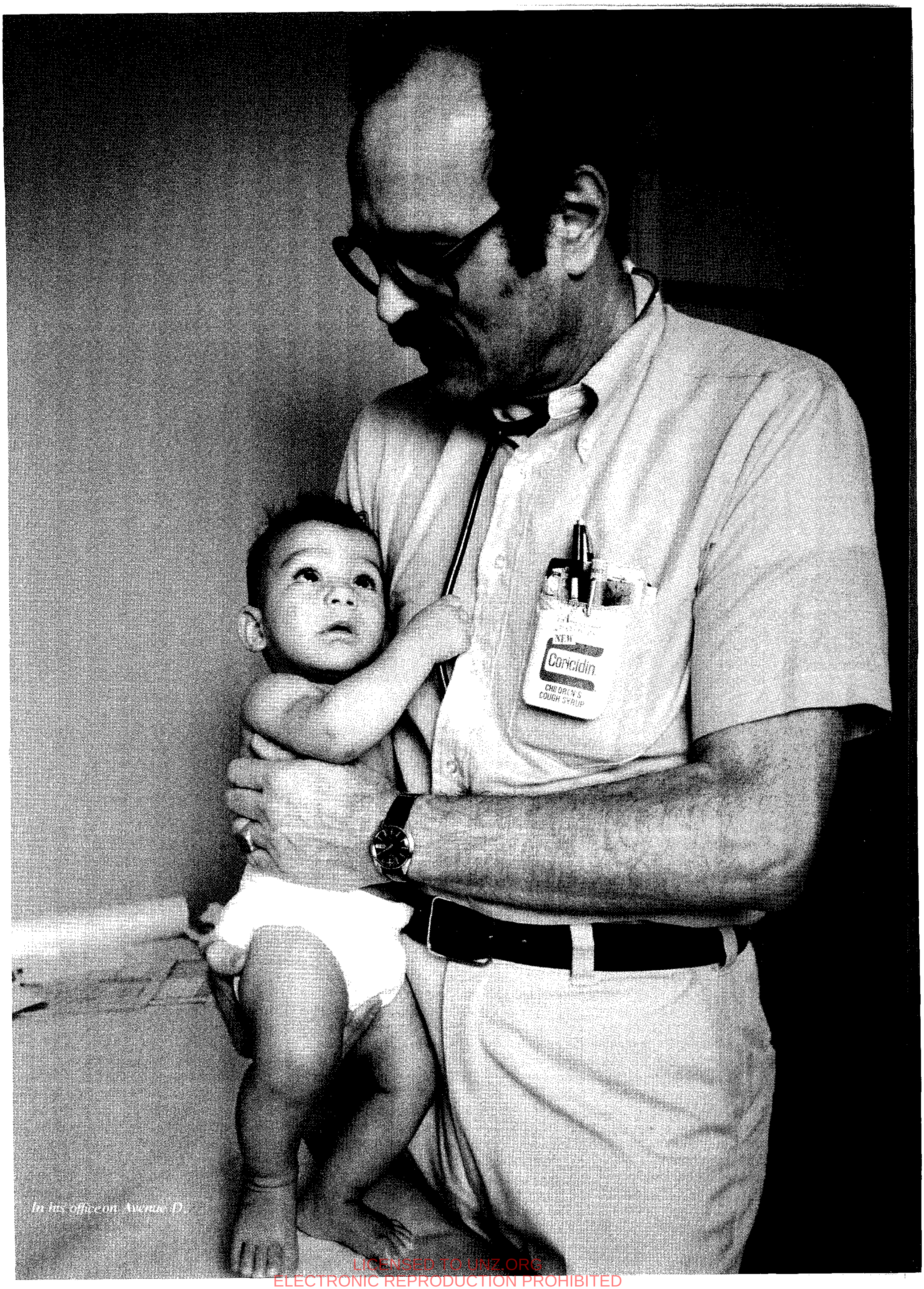
Kramer explains this carefully to Felipe's father, who is about to take his son to the hospital. Then the father stops in the doorway. "AIDS," the father says. "Could he get AIDS from the needle?"

Kramer whips his glasses off. "Jesus, why'd you have to go and say that?" he rumbles. "AIDS—I never even thought of that. I can't tell you anything about AIDS. *Nobody* knows. Hepatitis we can do something about. But AIDS—all we can do is wait."

An hour later the report comes in: There wasn't enough blood on the needle to determine whether it was infectious. As a precaution, Felipe has been given penicillin and a shot for hepatitis. The outlook is good that he won't be infected. About AIDS, the hospital can say no more than Kramer.

The news should leave Kramer

Photographed by James Hamilton.

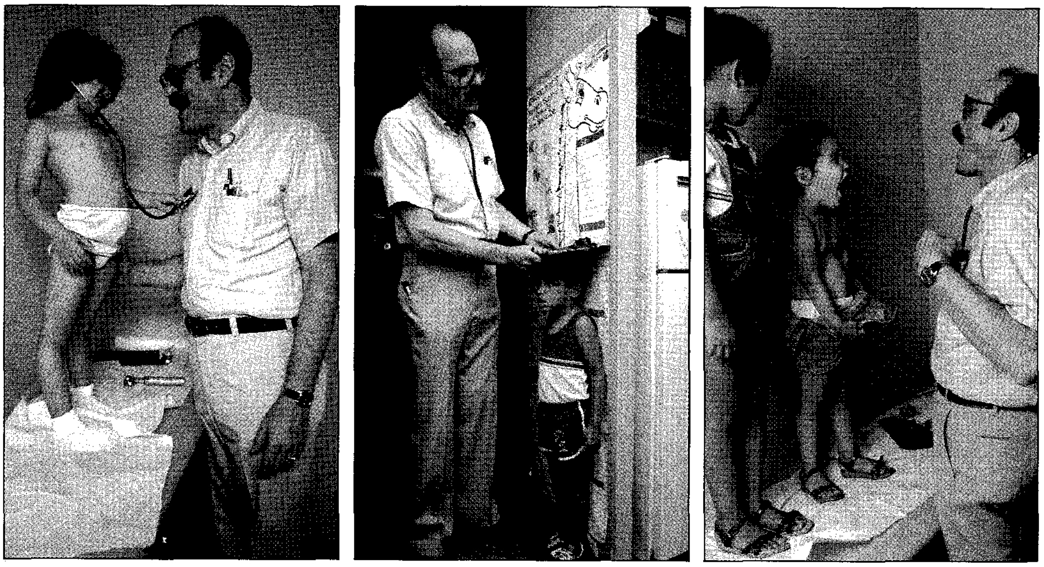


NEW
Coricidin
CHILDREN'S COUGH SYRUP

In his office on Avenue D.

"…'I want to go where they need me,' he said after

pleased: He has helped another kid survive childhood on the Lower East Side. But he seems deflated. His long legs dangle over the edge of the examining table. "It's such a crapshoot," he says. "If Felipe escapes the needle today, José'll die from it tomorrow. Why should a five-year-old kid who never hurt anybody have to suffer from some junkie's needle? I do this every day, but, jeez, I don't know what the f--- difference I make."



Checking up: *"This was what medicine was once supposed to be about," says one foundation head.*

WHEN JOE KRAMER WAS finishing medical school, his plans definitely did not include Avenue D. The dream he shared with lots of other medical students was very concrete. "I wanted to be a good doctor, and I wanted to enjoy life. Like everybody else, I wanted a red Porsche, a getaway in the Bahamas, and the most beautiful nurses in North America."

Up to then, he had not been in any rush. He'd grown up in Williamsburg when that section of Brooklyn was basically a working-class Jewish, Irish, and Italian neighborhood. He was a basketball player at Boys' High, a Big Bopper on Penn Street. I remember as a kid seeing him hulking behind the counter of his father's bakery, barking out orders to the customers: "C'mon, make up your mind—poppy or rye, sliced or whole."

In 1946, just after Kentucky's basketball team won the National Invitation Tournament, Kramer talked himself into a tryout. When he walked into the gym in Lexington, he saw a bunch of legends shooting lay-ups. Their names were Ralph Beard, Wah Wah Jones, Alex Groza. "Even the second team was honorary all-America. I was in the gym maybe ten seconds and I knew I couldn't carry these guys' jocks."

But Kramer stayed in Lexington. He met people there who came from towns with names like Pikeville and Cynthiana. And when he visited his friends, everybody knew everybody else, and the quilts in the guest rooms had been passed down from generation to generation. "Kentucky was a lot of *shtetls,* communities," says Kramer. "People knew you, understood you, cared about you. Like Williamsburg. Like Avenue D, strange as it sounds."

Later, he took his time as a medical student at the University of Mainz, in Germany, and then as an intern at Beth Israel Medical Center, in New York, and as a resident in pediatrics at the Children's Hospital of Philadelphia. He also did a year of studying chest disease at the University of Virginia Hospital, in Charlottesville.

By the time he was finished, in 1965, he was 41 and eight or nine years behind that year's class of young, hungry doctors. So he sprinted. He spent the next three years in group practices in Ridgewood and Park Ridge, two affluent northern–New Jersey towns. He should have been happy. He was miserable. One night in January 1969, he told his wife, Joan, who was pregnant with their second child, "I can't stand it anymore."

His list of grievances began with the patients and ended with the doctors. "Because they were paying so much, the patients thought of the doctor as a service they could buy. The service they wanted from you was to raise their kids. The doctors went along with it. So a woman comes in and says, 'Should I give Mark green vegetables or yellow vegetables this week?' I want to say, 'Lady, this kid is a horse. He eats, drinks, shits. You could feed him pink vegetables and he'd be fine.' But I wanna be nice, so I smile and say, 'It really doesn't make much difference.' As she's leaving, she tells the receptionist, 'Dr. Kramer's different from the other doctors. He won't tell me what to do with Mark.' "

In the suburbs, Kramer began to feel he was a very expensive baby-sitter. "I want to go someplace where they need me," he told his wife.

"So go," she said.

He was 44, an unemployed M.D. with a pregnant wife and a kid who liked to eat. The first job he found was in a group practice in Williamsburg. Only, now it was largely poor and Hispanic.

But back there he didn't have to whisper; he could yell. If his patients screwed up, he'd tell them. If they were being screwed by the city or a landlord, the good doctor would defend them.

Williamsburg was a terrific rehearsal for Avenue D. One of his first patients was an eight-year-old boy with a bad cough. The test for tuberculosis came up positive. This was something different: The people in Park Ridge didn't get tuberculosis. A physician must report an active case of TB to the city Health Department. Three days and ten phone calls later, Kramer was still trying to get through. On the fourth day, he called again and, as he tells it now, left this message:

"Will you tell doctor so-and-so I have a child with an active TB lesion. I don't know what the next step is—I'm putting it in his lap. If you don't give him the message, I don't give a shit, 'cause this kid goes to school, and he's going to cough on all the kids in his class, and they're all gonna get TB, and the whole f------ city is going to have TB, and I don't care, 'cause I live in New Jersey."

Five minutes later, a public-health doctor called back and said, "I understand you have a problem."

SOON AFTER KRAMER ARRIVED IN Williamsburg, he read a newspaper story about a doctor who was practicing out of a storefront on the Lower East Side. The doctor was short of help, so Kramer volunteered to spend a day each week with him in the summer of 1969. When fall came, the doctor left to work on an Indian reservation. Kramer stayed.

This was the season of hope on the

three years in the suburbs. 'So go,' said his wife..."

Lower East Side. Every cause had its champion, every dream its prophet. For the white kids, there were the Yippies; for the blacks, the Panthers; for the Puerto Ricans, the Young Lords. And for the sick, there was Kramer.

Within a decade, however, the champions and the prophets had disappeared with the hope. Some 300 buildings had been seized by the city for nonpayment of taxes. Most of them had been abandoned by everybody but the drug dealers, who made the Lower East Side the capital of heroin and cocaine dealing on the East Coast.

As the neighborhood crumbled, Kramer's resolve hardened. He badgered kids who wanted to drop out of school, and found jobs for out-of-work ex-cons. He called the city when rats chewed up a kid's schoolbooks, and located a homemaker for an infirm grandmother living alone. He exploded when a twenty-year-old woman with three kids told him that she was pregnant again because she'd forgotten to take her birth-control pills.

His independence has cost him. He's never earned $50,000 in a year. The national median for pediatricians is about $60,000. To earn what he does, he has to see twice as many patients as the average practitioner. His Medicaid reimbursements are low, and often when patients aren't covered by insurance, he doesn't charge. "I had to face the fact I was gonna be a nickel-and-dime guy the rest of my life," he says.

But in the rubble of the Lower East Side, in mid-life and mid-career, Dr. Joseph Kramer found his vocation. He has become an advocate for the people there, their representative to the impassive institutions that at times control, at times ignore, their lives.

"After my first half-hour with him, I said, 'My God, this is the Last Angry Man,' " says Dr. David Zimmerman, who directed a public-health center in the neighborhood in the late sixties and early seventies.

Actually, the Last Angry Man was an invention: Samuel Abelman, an irascible family doctor in Brownsville, Brooklyn, who, as Zimmerman puts it, was "vastly protective of his patients and who worked himself to death." He was the hero of the 1956 Gerald Green novel *The Last Angry Man,* which was turned into a movie starring Paul Muni.

"That was my image of Joe," says Zimmerman, who now practices in Greenwich Village. "He was defending the faith. He really wanted to take care of people, and he didn't want any institution or the people themselves contaminating what he was trying to do."

The fictional Abelman and the real Kramer are actually quite different. Abelman never really understood the social climate in Brownsville or the way it affected his patients. Kramer is acutely sensitive to the forces at work on Avenue D and on the people who visit him. Abelman was too full of anger to be politic; he'd spend twenty minutes lecturing a desk sergeant who'd treated him rudely. Kramer cultivates alliances and works hard to win the trust of patients and neighbors. His anger, when it surfaces, is carefully channeled.

"I always saw Joe as an advocate, somebody who could move institutions, who could make people respond," says his wife, Joan, a former teacher and social worker who strongly supported her husband's professional defection from the suburbs.

"The thing that Joe does that nobody else does is he sticks his nose in," says Zimmerman. "He gets involved in the gestalt and tries to set it right."

CONSTANCE JACKSON, A 45-year-old black woman, was one of Kramer's first patients on the Lower East Side. He treated her two daughters without charge for more than a year.

Jackson had trouble holding down a job, because her daughters had frequent attacks of asthma in the middle of the night and she'd have to rush them to the hospital. "Joe taught me how to administer adrenaline to the kids at home," she recalls. "More than anything else, he wanted me to become independent. He was always there, always the backup, always pushing the kids, pushing me."

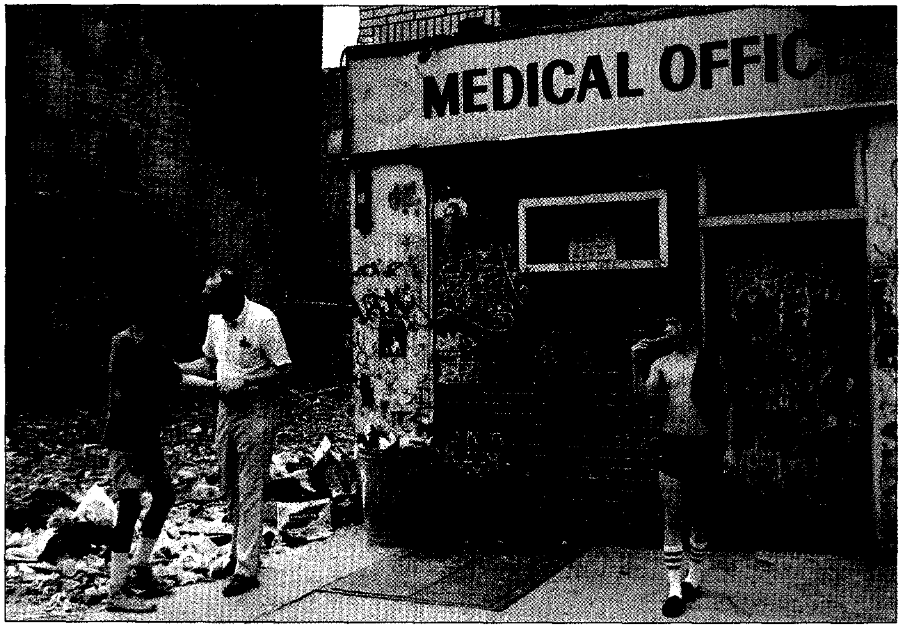
Jackson went on to become a foundation officer and an educational consultant. She still lives in the neighborhood. "But if I were living in California and I had a serious problem, Joe'd be the first one I'd take it to. He's the one person I know I can depend on."

Though he was trained as a pediatrician, the health needs of Avenue D forced Kramer to be a general practitioner. "I was practicing general medicine on the balls of my ass," he says. "When an adult walked into my office, I was terrified."

At the start, he made sure he had admitting privileges at four downtown hospitals. Then he developed a network of doctors all over the city to whom he could refer seriously ill patients. He referred one of his first patients, a young black woman, to Dr. Harvey Lozman, a vascular surgeon with an office on the Upper East Side. The woman told Kramer she'd never been out of the neighborhood and couldn't possibly find Lozman's office. Kramer said, "You walk up to Fourth Avenue and turn right."

"When I walked into that office uptown, women were sitting there with fur coats, and they had *diamonds* on their fingers," the woman recalls. "Then the doctor came out and took me into his office ahead of all these women. I was out in the world for the first time, and it made me feel like a real person."

ON A WARM MORNING IN June, the doctor is late, having stopped for a dental appointment on the way to the office. It's only 10:30 when he arrives, but already there are 40 people in the waiting room. His first patient is a six-year-old boy with a serious asthma condition. The boy's mother



Samaritan: *A sidewalk consultation in front of Kramer's old office.*

“. . .In fourteen years, he has never been mugged. . .”

shows Kramer a pill bottle that's three-quarters filled. The date on the label is January 18, 1983. This is June 7. “Why didn't you give him the pills?” the doctor demands.

“I gave him some, but he no better,” she says.

“Some is not enough,” he snarls. “You have to give him all the pills—or else don't bring him back.”

When she leaves, he says, “In this neighborhood, compliance is a bigger problem than malignancies. If a medicine doesn't work in a few hours, people don't take it.”

Next is an eleven-year-old boy who was born with a serious heart murmur that has to be carefully monitored. The boy has been running a high fever for three days, but his mother brought him to the doctor only after the school nurse sent him home.

“Why'd you wait so long?” Kramer asks.

“He's a wild kid,” the mother says. “I thought he was just trying to get out of school.”

Later, Kramer says, “People here just don't trust anybody, not the schools or the police or the grocery store or their neighbors. They don't even trust their own kid when the kid's running a 103-degree fever.”

By 1:30 P.M. he has seen sixteen more patients. He sneaks a peek out of the examining room, sees every seat in the waiting area filled, and decides, “I gotta get out of here.” To the waiting patients and relatives he announces, “Gonna get some air. Don't move.” Nobody moves.

On the street, Kramer reigns. Mothers pushing baby carriages smile, old men bending over their domino games wave lazily, kids dancing in the stream of an open fire hydrant yell, “Hey, Kramer, you makin' it?” In his years here, his car and office have been broken into by addicts looking for drugs and needles. (He has never kept medication containing narcotics in his office.) But he has never been mugged.

On a side street he ducks into a pine-paneled office. This is the neighborhood numbers bank. Behind a counter and a Plexiglas shield, a middle-aged black man counts off a thick roll of bills. Next to him, another man jots down figures on a sheet of paper taped to the wall. The man counting the money is the banker. He is a diabetic, and Kramer is his doctor. “You taking the medicine?” Kramer asks him.

“Sure am, Doc.”

“Not missing any?”

Triumph: *Former patient Augusta Harris gets her M.D.*

“Sure not, Doc.”

Kramer turns to the man standing next to the banker. The man also works as handyman. “You know, I was thinking,” Kramer says. “I need some lights—sort of track lights—on the wall in my office. Would it cost a lot?”

The man laughs. “Let me worry about that,” he says. “You take care of my man”—he nods toward the banker—“and I'll take care of the lights.”

Returning to the office, Kramer walks down 4th Street, a bombed-out block where kids he treated as babies wait on the sidewalk to guide drug buyers from the suburbs. As he crosses the street, a man rushes toward him. The man doesn't have a shirt on, and his chest is smeared with blood. “Kramer,” he shouts, “would you believe I got busted for an ounce of grass?”

“You've got blood on your chest, Artie,” Kramer says.

The man looks down, surprised. “I guess I do,” he mumbles. “I wonder where that came from.”

As the man stumbles away, Kramer says, “Artie, the Jewish junkie. Forty-two years old and all he cares about is his next fix. He's a walking time bomb. He has terrible endocarditis, and in his lifetime the medical system must have spent $200,000 to keep his heart going, and all this guy wants to do is kill himself. What waste, what waste.”

His last patient of the day is a short, wiry black woman wearing a blue mail carrier's jacket. Jean counts as one of the neighborhood's success stories: She's managed to leave the neighborhood. Four years ago, with the money from her post-office job, she moved to Long Island, where she is raising her infant daughter. But there is no look of pride and accomplishment on her face today. There are only three angry red scars running from her cheekbone to her jaw. She came home last week to find her baby-sitter, a young woman from the Lower East Side, freebasing cocaine. When she ordered her out of the house, the woman attacked Jean with a razor. “I'm the only black woman on my street,” she tells Kramer, running her hand over the scars. “When my neighbors see my face, they'll know all about my past. I thought I could leave the neighborhood behind me.”

She asks Kramer to write a letter to her job supervisor to explain why she had to miss a couple of days of work. When he's finished, he puts his arm around her shoulder, and he walks her out through the empty waiting room.

KRAMER IS SLUMPED over the steering wheel of his station wagon. He's thinking about Jean and her scars. He's thinking about how he and his wife will have to fill out a month's worth of Medicaid forms tonight. He's thinking about burnout. A few months ago, when driving into Manhattan, he felt ill and went to the emergency room at Beth Israel. His blood pressure was 180 over 100. As he puts it, the nurse said to him, “Kramer, you're heading for burnout. Your pressure's up, your blood sugar's up. Kramer, you don't watch it, you're gonna stroke out.” On December 7 he's going to be 59 years old. How old was that doctor in *The Last Angry Man* when his heart gave out?

“Every once in a while it becomes impossible,” he says. Then he tears open an envelope. It's a letter from an old patient, Augusta Land Harris, a flower child he met a dozen years ago when she was bewildered by life. Now she has sent him an invitation to her graduation from medical school. “You lose a lot, you win a few,” he says. “But you don't know how it's gonna come out unless you're here. Every day I say, ‘Nothing's gonna happen that I haven't seen before.’ Then nine things that couldn't possibly happen, happen. Hell, I guess I'll show up tomorrow.”

Then he turns the key in the ignition, makes a U-turn on Avenue D, and begins the drive home, to New Jersey. ■

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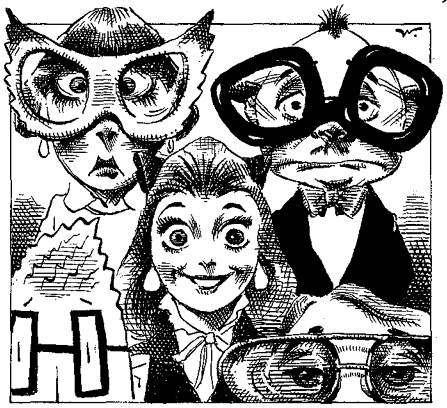
THE ULTIMATE GUIDE TO CONTACT LENSES

By Melinda Blau

TWENTY-FIVE YEARS AGO, Otto Wichterle dropped a pebble into the pool of optical technology, and we've yet to feel the last ripple. The Czech scientist developed a pliable plastic contact lens that clung to the cornea. These "soft" lenses were extremely comfortable and instantly wearable, and as such had the staggering potential to convert the nation's 120-million eyeglass wearers to contacts.

This unprecedented innovation in eye care sowed the seeds for the burgeoning, highly competitive new-lens industry, which, within the next twenty years, theoretically will make it possible for most people who wear glasses to switch—without sacrificing sight.

Whether a person is myopic (nearsighted), hyperopic (farsighted), or color-blind, has a corneal astigmatism (irregularly shaped cornea), or, like the majority of eyeglass wearers over 40, needs bifocals, there's now a contact lens made to correct the problem. Contacts can be used therapeutically, as eye "bandages," or by babies born with cataracts, as well as by their grandparents as an alternative to thick, unsightly post-cataract glasses. Lenses can change the color of the iris or the shape of the cornea. And, increasingly, they can be used on an "extended wear" basis—you can take them to bed and, as one myopic convert put it, "get up in the middle of the night and actually *see* the alarm clock!"



The question is: Which kind of contact lens is right for you? Basically, there are three types: firm (made from hard plastics), soft (either hydrogels, which are at least 30 percent water, or rubbery silicone-based varieties), and gas-permeable (made from firm but porous materials). If you're in the market for contacts, the "Eye Chart," on pages 38 and 39, can help you to understand and compare the advantages and disadvantages of the different types. It combines data collected from manufacturers, lens dispensers, F.D.A. officials, corporate analysts—sources that often conflict—and first-hand experience gleaned from a severely myopic reporter's 26-year lens-wearing history.

If the chart appears formidable, know that the marketplace is even more overwhelming. To date, more than 60 new lenses (hydrogels, silicone soft, and gas-permeables) have been sanctioned by the F.D.A.—and more than half were approved within the last three years. The sales of contact lenses have increased more than tenfold since 1971, when Bausch & Lomb produced the first soft lens. (This year, more than 2.5 million people will spend anywhere from $60 to $700 each for the privilege of buying contacts.) And, according to bottom-line

Illustrated by Michael Witte.

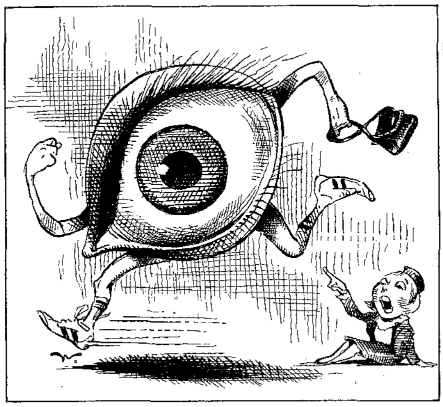
watcher Irving J. Arons, senior staff consultant at Arthur D. Little, the $500-million sales figure for 1982 (including all types of lenses and lens-care products) will double by 1987. Arons also predicts that within the next ten years the new gas-permeables will make traditional hard lenses obsolete, and will make a significant dent in the hydrogel market, which currently accounts for around 70 percent of all new fits. Perhaps most significant, Arons says, "within the next fifteen to twenty years, 30 to 50 percent of the people who wear glasses will be using contacts as their primary mode of vision correction."

TO BE SURE, THE NEW-LENS INdustry will change the face of eye care, but for the individual buyer, simply knowing about the product is not enough. When it comes to contacts, determining the skill of the person who fits the lenses is equally, if not more, important.

Lens fitting is more an art than a science. A dozen unpredictable variables influence lens-eye compatibility: the size, shape, and sensitivity of the eye, how the lids move, the amount of tear fluid, the type and degree of correction needed, as well as the physical and emotional state of the wearer. In short, there are no "formulas." The only way to find out what kind of contact would be best is to *try* them. And that means going to one of the "three O's"—ophthalmologists, optometrists, and opticians.

New York is a contact-lens town. In the five boroughs alone there are about 350 ophthalmologists (medical doctors) and 700 optometrists (doctors of optometry—O.D.'s), who are trained to diagnose vision problems and sell lenses. Further, many of the city's 825 retail opticians are specially licensed to dispense contacts under professional supervision. A prospective lens buyer, then, can go to a private practitioner (M.D. or O.D.) for a complete "package"—that is, examination, fitting, and follow-up; to an M.D. or O.D. for just the examination and then take the prescription to a less expensive fitter, an optician; or to what might be called a "Fast Eye" center.

The Fast Eye business—optical centers selling high volumes of cut-rate contacts—is a natural outgrowth of the multi-million-dollar lens boom. Since the Federal Trade Commission now allows eye-care specialists to advertise, aggressive retailers have been vying for contact-lens sales over the last few years. Today, approximately 35 percent of all contacts are sold by commercial retailers. Fast Eye centers might advertise for $99 the same soft lenses that M.D.'s and O.D.'s sell for $200 to $300. They all pay manufacturers roughly the same wholesale price, but the Fast Eye retailer can offer reduced rates by selling more lenses and, in some cases, by providing less service as well.



Complaints on file with the New York City Department of Consumer Affairs reflect some of the problems of assembly-line eye care. One woman, lured by a Fast Eye ad that promised "$99 soft lenses" to correct her astigmatism, actually paid $274 by the time the costs of a heat-disinfection unit and professional services were added. After being told she'd get the lenses in two weeks, the lenses arrived six weeks later. When she began to experience blurriness and discomfort in the left eye, she went to a private practitioner to check it out and was told she'd been given the wrong prescription. She returned to Fast Eye, was promised a second pair, and months later found out that they'd never been ordered. When the second pair turned out to be even worse than the first, the Fast Eye people informed her that she'd have to keep the original pair. She finally demanded a refund, but didn't get one until the D.C.A. stepped in.

FAST EYE CUSTOMERS WHO FALL prey to such advertisements often spend more time with low-paid, sometimes incompetent assistants than with professionals. But lens-fitting traumas aren't restricted to commercial establishments. Even in private practitioners' offices, patients may spend much of their time waiting—to be seen and to get their lenses—and may end up with improper prescriptions and contacts they'll never wear.

"Around 50 percent will be happy initially—even if their lenses don't fit," says Dr. Paul Farkas, a New York O.D. whose busy practice, devoted entirely to contact lenses, is one of the largest in the world. In Dr. Farkas's opinion, half the population has "insensitive" eyes—they can wear ill-fitting soft lenses without

(Continued on page 40)

Are Contacts for You?

HOW DO YOU KNOW WHETHER YOU'RE AN EASY FIT OR A "GRIEF" case? For example, if a person has a severe astigmatism, correcting his vision is one problem, but if he also swims regularly in a chlorinated pool, snorts a lot of cocaine, and doesn't get enough sleep, he is probably a very tough case—though not necessarily impossible. Dr. Paul Farkas's 57-item self-scoring questionnaire can help you find out where you stand. The scale is divided into five categories that focus on background, health, information about eyes without lenses, lens-wearing history, and goals—in other words, what you want out of lenses. Here are some sample items. The higher the score, the greater the potential for fitting problems.*

AGE
0–5=7; 6–10=5; 11–15=2; 16–30=1; 31–45=3; 46–65=4; over 65=6

AMOUNT OF SLEEP
over 8 hours=1; 6–8 hours=3; under 6 hours=5

HAPPINESS SCALE
predominantly happy=1; moderately happy=3; predominantly sad=5

ALCOHOL USE
never=0; frequent (daily)=3; heavy (several times per day)=5

MARIJUANA
never=0; occasional (less than twice a week)=3; heavy=5

TEARING
normal=0; mild=1; excessive=3; dry (sandy feeling)=5

PROBLEMS WITH PREVIOUS LENSES (add up total)
poor vision=1; lid discomfort=2; eyeglass vision blurred when lenses removed=3; burning and fogging=4; corneal abrasion from overwear=5

DESIRED WEARING TIME
few hours' social wear on occasion=1; under 8 hours daily=2; 8–12 hours daily=3; 12 hours to full day=4; overnight on occasion=5; 6 nights out of 7=7; extended wear over a month at a time=10

**To obtain a complete questionnaire, send a stamped, self-addressed envelope to Sensitivity Scale, Dr. Paul Farkas, 30 East 60th Street, New York, New York 10022.*

Eye Chart

Everything you've always wanted to know about contacts—but may not have thought to ask. Armed with this information, it should be easier to separate contact-lens practitioners who know and care about what they're doing from those who only have eyes for profit.

	HARD	SOFT	GAS-PERMEABLE
DESCRIPTION AND COST	Also known as *firm, regular,* or *conventional* lenses, they're usually considerably smaller than the cornea (the clear "window" over the iris), and are made of the tough acrylic plastic used in aircraft windows, a form of Plexiglas. The material is essentially nonporous. Cost: $12 to $40 wholesale, $60 to $400 retail.*	Marketed as *soft* lenses, most are *hydrogels,* derived from hydrophilic (water-loving) plastic called HEMA, a gas-permeable material highly compatible with human tissue. The lenses are flexible and squishy—like thick, moist Glad Wrap. The most permeable lenses are the new *soft flexible* contacts, made with silicone. Cost: $10 to $100 wholesale, $88 to $700 retail.	Though sometimes advertised as *semi-hard* or *semi-soft,* these lenses look and feel like hard ones. They're composed of firm but porous materials that allow oxygen and carbon dioxide to travel to and from the eye—hence the term "gas-permeable." Cost: $30 to $70 wholesale, $100 to $550 retail.
VARIATIONS	There are differences in size, thickness, edge design, and quality depending on the prescription and who makes the lenses. They're also available in colored tints, and can be marked to distinguish right from left, as well as fenestrated (drilled with tiny holes) to allow the eyes to "breathe."	There are more than 40 F.D.A.-approved brands. The hydrogels differ in chemical makeup, optical power, water content (from 30 to 80 percent), and size and thickness. The newcomers are a blue-tinted hydrogel, the first soft bifocals, silicone-based soft flexible lenses, and extended-wear lenses.	There are about a dozen on the market. Four are made of relatively hard cellulose acetate butyrate (C.A.B.), seven blend hard-lens acrylates with silicone, the most porous lens material (only one of them has been approved by the F.D.A.), and one is based on a new hard silicone material.
USES	Nearsightedness, farsightedness, and astigmatism can all be corrected. Bifocal or multifocal models can correct presbyopia. Only rarely do practitioners prescribe firm lenses for aphakic (cataract) patients. A special red-tinted lens is sometimes prescribed to correct color blindness.	Nearsightedness, farsightedness, presbyopia (see box, page 40), and, with toric hydrogels, astigmatism can be corrected. Cataract patients can leave extended-wear lenses in their eyes for up to one month; with cosmetic vision correction, the limit is two or four weeks, depending on the brand of lens.	Same as firm lenses. More and more, they are the lens of choice for those with sensitive eyes who can't tolerate hard lenses and can't get good vision with hydrogels. Some people who have fallen asleep wearing them have begun to wear them for extended periods. The F.D.A. is now considering them for this use.
FITTING	The practitioner tests vision and measures the eyes: Sometimes "trial" lenses are used to gauge patient response. Hard plastic "buttons" are then lathed at the optical lab. Many practitioners also have office equipment that enables them to make minor modifications at the time of fitting. Hard bifocal lenses are extremely difficult to fit.	Most hydrogels and silicone-based soft flexibles come in stock curvatures and strengths, and can be fitted diagnostically—by trying on various lenses. Depending on the practitioner's inventory, lenses may be dispensed the same day or ordered. In either case, it's difficult to modify these ready-to-wear contacts.	Most gas-permeables come in stock sizes and strengths, and can be fitted diagnostically, but if the patient has special needs—and is willing to wait a week or two—these lenses can be custom-ordered. Gas-permeable lenses are somewhat harder to modify than conventional lenses.

*Price per pair, retail, includes fitting.

	HARD	SOFT	GAS-PERMEABLE
COMFORT	●These require an adaptation period in which wearing time is gradually increased—it can take anywhere from one week to a lifetime, depending on the accuracy of the fit and the user's patience. But once eyes adjust to them, a well-fitting pair of hard lenses can be extremely comfortable—discounting grit-laden gusts of New York City air.	●Soft lenses mold to the shape of the eye, so most are instantly comfortable. They are less likely than hard or gas-permeable contacts to trap dirt in the eye. But if they're not kept scrupulously clean after every wearing, or if your eyes tend to get dry, comfort decreases.	●Adaptation time is longer than with hydrogels, less than with conventional lenses. The C.A.B.'s may be better for patients whose eyes tend to be dry, but they are not as oxygen-permeable as silicone-based lenses and may be less comfortable over daylong wear. Also, protein and lipid deposits on the lenses (from tears) can irritate the cornea.
VISION	●Vision is extremely sharp—usually better than with the other types of lenses. People wearing hard contacts may experience "spectacle blur" when they remove their contacts, because the lenses deprive the eyes of oxygen and slightly distort the corneas, but it is only temporary.	●Generally, hydrogels are less dependable optically than the harder lenses. But manufacturers have finally expanded the range of prescriptions, and extreme myopia can now be corrected. Vision is affected by fit (a loose lens can float and cause vision to "fluctuate"), amount of tear fluid, and type of correction required.	●With a proper fit, vision is similar to that with firm contacts. Spectacle blur rarely occurs—except in sensitive eyes. Vision may be distorted if the lenses become coated with lipid or protein deposits. A highly astigmatic person may get the best vision from specially designed gas-permeable lenses.
CARE AND HANDLING	●Conventional lenses are easy to handle, easy to clean—and also easy to lose. The brittle plastic tends to pop out of your hands, or, if you glance sideways too abruptly, out of your eyes. Lenses are washed with a cleansing solution and inserted with a wetting solution. Saliva is *not* a good substitute.	●Hydrogels are easily contaminated. Daily cleansing and disinfection with an electronic heating unit or chemical disinfectants are essential, as are periodic overnight enzyme "baths" to remove protein deposits. Also, the lenses are floppy and can accidentally be turned inside out, which *does* affect vision.	●These lenses are more easily contaminated than hard lenses, so cleaning is more critical. Overnight soaking is mandatory to maintain wetness. Since they're usually larger than hard contacts, they hug the eye more tightly, making them easier to put in than take out.
DURABILITY	●The sturdiest of all three types, these are good for at least five years—they often outlive the wearer's prescription. Replacements are required when the lenses become scratched too deeply to be polished or pop out of the eye, never to be found again.	●The average life of daily-wear lenses is one to two years, less if they are ultrathin; extended-wear contacts—the most costly—usually last less than a year. Lenses must be replaced when they tear, discolor, or become heavily coated with protein deposits. Contacts disinfected with chemicals generally last longer than those treated with heating units.	●The lens life is slightly less than that of conventional lenses. C.A.B. gas-permeables scratch easily and tend to lose their shape—and thus their optical accuracy—when mishandled. The newer, silicone-based ones are more durable, but both types have to be replaced when protein and lipid deposits build up and the lenses can no longer be polished.
PROBLEMS	●Overwear or particles lodged under lenses can cause watery eyes, uncontrollable blinking, burning, and pain, and can irritate the cornea even in veteran wearers. Corneal abrasions are very painful, but usually localized, and heal within a day or two. Ill-fitting lenses may so restrict the flow of oxygen to the cornea that they cause edema (corneal swelling) or worse.	●Corneal abrasions are rare with soft lenses—but when they *do* happen, the irritation often lasts longer than hard-lens abrasions. Especially in stronger prescriptions (the lenses are thicker), hydrogels can also deprive the cornea of oxygen. Insufficient or improper cleaning, overwear, or an allergic reaction to the cleaning solutions can cause redness and even precipitate an infection.	●Both C.A.B.- and silicone-based lenses tend to accumulate surface deposits that will affect comfort and vision. With higher-powered optical correction, the wearer may experience any of the problems associated with oxygen deprivation. Overwear can cause eyes to burn, sting, or become red, dry, and itchy, although this happens to a lesser degree with the new gas-permeables. **—M.B.**

Bifocal Contacts: New Hope for the Vain

MOST PEOPLE NO MORE RELISH THE THOUGHT OF wearing bifocals than they look forward to a double chin. Yet, presbyopia—in which the muscles that control the eye's lens lose their elasticity, making it hard to focus on things that are close—is an almost inevitable byproduct of aging. Few over-40s escape the dismaying discovery that they can no longer hold the menu far enough away to read it—and it's not because their arms have shrunk. Fortunately, the research teams that gave us contact lenses have finally turned to this problem as well.

There are two methods of correcting presbyopia using contacts. One employs a different strength of lens for each eye and is called "monovision." The other involves soft bifocal lenses. Hard bifocal contacts have been around for years, but the design—thicker at the bottom—makes them hard to fit and, in most cases, uncomfortable to wear. Nevertheless, many practitioners say they're ideal for long-time hard-lens wearers—as long as doctor and patient are willing to spend the time to ensure proper fit.

In the monovision method, if a person had normal vision or was farsighted before presbyopia set in, he is given one lens for reading, and that's all. If he was myopic to begin with, he wears two lenses—one to correct the nearsightedness and the other for reading. The idea is to learn to use the eyes separately, and about three-quarters of the people who try this method adapt to monovision within two weeks.

Although several manufacturers are developing soft bifocal contact lenses, to date only three have been approved by the F.D.A., and each has a different design. Bisoft lenses (by Ciba Vision Care) are composed of two concentric circles with a small center zone for distance vision and an outer zone for reading; Bausch & Lomb's P.A. 1 bifocals use a blended-zone system similar to no-line bifocal glasses'; and the slightly harder-to-fit TruFocal lenses (by Wesley-Jessen) have a crescent-shaped near-vision zone at the bottom—it's used when the eyes shift downward. The greatest difficulty with bifocal lenses—any type, including glasses—is that some people can't adjust to the different zones, and continue to see both vision centers simultaneously.

Obviously, bifocal contacts aren't for everyone. Early estimates suggest that only about 25 percent of the 34-million Americans with presbyopia will be able to use the current designs. The best candidates are people between the ages of 45 and 55 whose eyes are relatively insensitive and who don't need a high degree of visual correction. For those who can't adapt to bifocal contacts, the only alternative will be to wear reading glasses *over* regular lenses. Still, even that's better than telltale bifocal specs! **—M.B.**

(Continued from page 37)

feeling it at first. "Within six months, about 50 percent begin to experience discomfort. Eventually, most poorly fitted lenses will present problems."

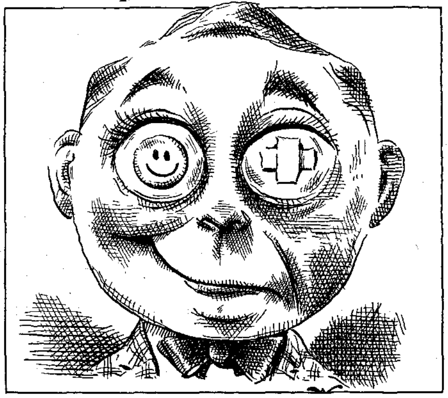
Dr. Farkas, whose Contact Lens Sensitivity Scale (see box, page 37) is based on 25 years of fitting experience, estimates that 75 percent of his patients are "grief" cases—difficult fits, many of them skeptical second- or third-timers. They include not only casualties of the Fast Eye rush but also patients of negligent private practitioners.

Poorly fitting contacts often merely end up in a drawer, but injuries *do* occur. To avoid either eventuality, shop the market carefully, and keep the following considerations in mind:

☐ *Experience.* A good rule of thumb is that the fitter should have around five years of lens-fitting experience—with all types of lenses—and dispense at least three pairs a week. Especially if you're a tough case, it's imperative that the fitter understand the pros and cons of each type of lens—and how that information relates to your eyes.

☐ *Inventory.* Find out whether the fitter can order both firm and gas-permeable lenses. Does the in-house stock include at least four brands of soft lenses? Be wary of practitioners who are overly enthusiastic about one type of lens—it may be the only one they carry, which drastically limits your chances of finding the right lens. If lenses have to be ordered, ask how long it will take. Some "special offers" may mean a three-to-six-month wait.

☐ *Support services.* Be sure to ask where, and during what hours, you can call in case of an emergency. Also, who teaches patients how to wear and care for their lenses? Patient education, a not-to-be-underestimated aspect of lens dispensing, should be provided by well-informed assistants in immaculately clean settings. Most orientations usually include a "starter kit" of lens-care products, and a good lens dispenser will warn you about potential allergic reactions to them. Some people can't tolerate the chemical solutions used to prevent bacterial buildup on soft lenses—their eyes get red and itchy. It may take anywhere from a few days to several months for such a reaction to occur. If it does, there are several new hypoallergenic—but more expensive—lens-care products on the market.



☐ *Follow-up.* For the price of the lenses, the fitter you choose should be willing to re-examine you for two to six months—once a week if necessary—to ensure proper fit. And if the first pair doesn't work out, the lens dispenser should be willing to try several different types. This is not as magnanimous a gesture as it might seem: The average wholesale price of conventional hard lenses is negligible, and stock hydrogels and gas-permeables can be sterilized, plopped back into their little vials, and resold to someone else!

☐ *Finances.* Get specific details about the fee—and get them in writing. Especially if you've failed with a first pair of lenses, make sure the contract has some type of "escape clause"—a refund policy for terminating the agreement at various points during the lens-fitting process. If the word "refund" is thrown around, what does it mean? Some Fast Eye entrepreneurs, for example, fail to mention that customers are given store credit and not money. Others give refunds—but also levy service charges for time spent.

☐ *Complaints.* Don't hesitate to express even vague complaints, like "This lens just doesn't *feel* right." And if it's your vision and not the fit that worries you, insist that the prescription be double-checked. When questions are discouraged and all else fails, appeal to higher authorities: to the state licensing agency, the Office of Professional Discipline (800-442-8106), on issues of competency and negligence, or to the Department of Consumer Affairs (577-0111) if your complaint is about contracts, warranties, or advertising practices.

In the final analysis, with today's improved materials, your chances of being able to wear contacts have dramatically increased. But the likelihood of your living happily ever after with lenses will still depend on the person who sells them to you. ▬

Books/Guy Davenport

DID YOU EVER HEAR A DREAM TALKING?

"...Dino Buzzati is a writer who seems to be wide-awake in his dreams, giving a lucid account of the unaccountable..."

Restless Nights: Selected Stories of Dino Buzzati, *chosen and translated by Lawrence Venuti. North Point Press; 122 pages; $12 (paper).*

DINO BUZZATI (1906–72) WAS THE Giorgio de Chirico of Italian writers. Like that metaphysical painter, who saw the world as an enigma, Buzzati had a philosophical imagination. Human life, observed with irony and skepticism, seemed to him to be at best a kind of poetic nonsense, and at worst a nightmare of anxieties.

This collection of 23 of Buzzati's short stories, sensitively and crisply translated by Lawrence Venuti, is the first to be published in the United States. Strange, charming, disturbing, they make a place for Buzzati among those writers who seem to be wide-awake in their dreams, giving a lucid account of the unaccountable: Kafka, Robert Walser, Borges, Flann O'Brien, Italo Calvino, Donald Barthelme. These (and others) constitute a metaphysical school with a coherent program. Each makes us aware of existence as a gratuitous condition that all too often seems an absurd plight.

Buzzati likes to imagine moments in which our condition becomes acute, such as the end of the world, or a veering off of daily life into the unexpected. In "The Elevator," three people who have not met before realize that their descent has continued beyond the basement of their apartment house, downward, downward, downward. Two of them become engaged; the third (who is the Devil) offers to marry them. But then the elevator begins to go up. The engagement is broken as they rise: There is a tiff, harsh words, and accusations of insincerity. By the time they are back to the first floor they all part as the strangers they were a short time before.

Buzzati's world is a cadenza on reality. His Eiffel Tower does not stop at 300 meters. Its builders, in a euphoria of work, keep building, on up into the clouds. A story about unmasking a criminal who has disguised his identity and is living a model life among decent people gets out of hand. A second criminal turns out to live in the next apartment. Then another, and another, and another. The policeman doing the unmasking himself turns out to be a wanted criminal, as does the narrator of the story.

"Man," Buzzati says in "What Will Happen on October 12th?," a story that imagines another peopled universe as small as an atom (in orbit around a fly's leg), "is in fact an unforeseen anomaly which came about during the evolutionary process, not the result to which evolution necessarily had to lead." Where we all are in history is the outcome of having chosen, a million times over, this road over that road. "Is it really conceivable," Buzzati asks, "that nature's workshop deliberately put into circulation an animal that is simultaneously weak, very intelligent, and mortal, that is, in other words, inevitably unhappy?" He concludes that human beings are "some kind of mistake, an almost improbable event that with good reason has no cause to be repeated on any other planet—and there are perhaps several billions of them—which presents environmental conditions equal to those of earth."

Buzzati's surrealist eye is sharply individual, and his style is his own, but his vision is the traditional one of the Italian metaphysical school. That began back in the 1860s with a movement called *scapigliatura* ("mussed hair"), a sassy and bohemian reaction to lugubrious patriotism and religiosity in the arts. Out of this claim for liveliness and imaginativeness would grow the rebellious fun of our century: Dada, Cubism, Surrealism, and all the rest. Buzzati's heritage is honestly come by. His cities are Turin and Milan, which are spiritually closer to Paris and Berlin than to Rome and Naples. It was in Turin that Nietzsche, already half-mad, spent the last days of his sanity, and the strange letters he wrote there inspired the metaphysical painters to see their ordinary world as menacing and enigmatic.

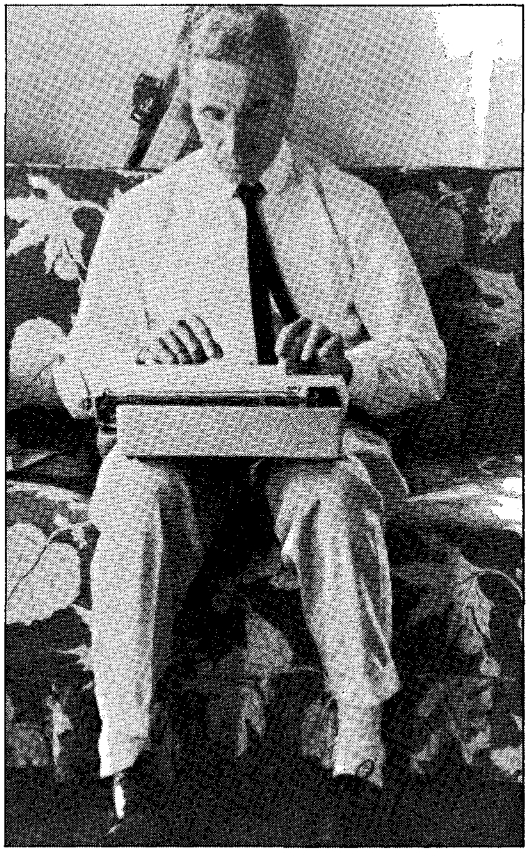
Buzzati, a journalist, wrote for 40 years for Italy's most distinguished daily, the *Corriere Della Sera,* of Milan. Perhaps we don't need Nietzsche's askew mind, or Kafka and Borges, to explain Buzzati. What is more rigorously surreal than the daily paper? Buzzati's mind for those 40 years as Lawrence Venuti observes in his excellent introduction) was daily preoccupied with every absurd accident of the community, with flying-saucer sightings, the unmasking of disguised Nazi and Fascist war criminals—that is, with all the immediate hullabaloo and confusion of history before we impose order on it.

But Buzzati, gifted storyteller that he is, does not leave us in despair. He is a parabolist at heart, and the change in our minds after reading him is an enhancement, not a diminishment, of the way we see the world.

Guy Davenport is the author of Da Vinci's Bicycle *and* The Geography of the Imagination.

By Our Contributors

Growing Up Divorced, *by Linda Bird Francke. Linden Press; 303 pages; $15.95.*



Buzzati: *Absurd accidents, surreal reality.*

Theater / John Simon

EIGHT

"...Estelle Parsons is energetic and versatile, gifted and excessive, and, in *Orgasmo Adulto,* often surprising..."

I AM NOT VERY FOND OF ONE-MAN PLAYS. Or one-woman, one-trained-seal, one-anything plays. When I think how hard Aeschylus, Sophocles, and Euripides must have labored to add another actor, and yet another, to the initial one, it seems to me a bit of a crime when one author or one performer—or, more often, one author-performer—tramples on all that hard-earned progress to indulge his ego and his producer in the least costly, and sometimes cheapest, exhibition. Surely drama was meant to be conflict—good, solid, dialogue-packed and action-studded conflict—and putting it all inside one mouth, even with the customary devious support from telephones, offstage noises, changed voices, invisible interlocutors, the odd doll impersonating an infant, and the rest of the bag of tricks, does not diminish our sense of deprivation. Generally speaking, there is something demoralizing about going to theatrical solos—like being invited to dine off paper plates.

There are, however, exceptions: if the performer is great, the material is marvelous, or the situation, though dramatic, calls for a monologue—say, the story of Jonah. A little of all three of these conditions obtains in **Orgasmo Adulto Escapes From the Zoo.** (Please don't ask me to explain the title; I could do it, but it would take more space than the explanation is worth—besides, the original Italian title is *Tutta casa, letto e chiesa.*) Anyway, *Orgasmo* is two evenings' worth of dramatic monologues—four playlets per performance—by Franca Rame and Dario Fo, who are a famous Italian husband-and-wife playwriting-and-acting team; their works are social and political satires, and are, I am told, best when performed by the authors themselves. I say "I am told" because, though some of their plays have infiltrated the U.S.A., their bodies have not got past our State Department's nylon curtain thus far: It seems Fo and Rame are Communists and could easily overthrow our government with a few well-chosen one-liners.

Well, these eight plays are definitely not Communist propaganda; they are feminist propaganda. They are monologues for women, and are performed here by Estelle Parsons, who also slightly adapted them and (with the help of friend or Fo) considerably translated them, but not entirely, there being a lot of simple, quotidian Italian words left macaronically lying about for the sake of local *colore.* The direction is by Rame and Parsons, along the lines of the original Rame-Fo staging. There are three incidental male roles, but they are non-speaking, because the men are dumb in every sense, as well as deaf to reason. Actually, three is an overstatement. In one playlet, the man consists of a mere arm that has penetrated past the chain of the woman's front door (more often the penetration—simulated, of course—is of a different kind); in another, he is just the cloddishly sleeping extremities of a husband protruding from opposite ends of a blanket. These roles, or fractions thereof, are played by John Masterson with as much animation as is consistent with what must be a great though unvoiced self-abnegation.

Theater of shock: *Parsons in one of her roles.*

And what are the eight playlets about? *Waking Up* is about a comically beleaguered housewife who has a job at the factory but must also, unpaid, work as a wife, mother, and housekeeper, and has grown so befuddled that she can't remember anything and very nearly rushes off to work on Sunday. *A Woman Alone* is about a wife put upon by a husband who is a lousy lover and petty tyrant, and by his brother who is a randy paraplegic with just one big, mobile, horny hand. She is caught in an affair with a young boy, is locked into the apartment every day by her husband, spied on by a voyeur from the building opposite, harassed by an obscene telephone caller, besieged by her naked lover trying to get into the apartment (the aforementioned arm), until she takes comic-violent vengeance on all these men. *Contrasto for a Solo Voice* is about a peasant lass who contrives, for one night at any rate, to take (I am using a euphemism; the plays revel in obscenity and scatology) her lover rather than be taken by him. *The Freak Mamma* is about a crazy-seeming mother who enters a church and goes to confession in the hope of escaping the pursuing cops, and tells of a series of transformations she underwent while watching over her Red Brigades son, which took her from Communism to Maoism, from punk to radical feminism.

These are the chiefly comic plays. The more serious ones include *We All Have the Same Story,* a symbolic fairy tale about the dual nature of woman as factitious angel and repressed hellion, and about how she must come to terms with her suppressed rebelliousness by releasing and digesting it before she can be whole. *Monologue of a Whore in a Lunatic Asylum* is the extorted confession of a factory-worker-cum-whore much abused by men, whom a woman doctor has strapped into a sort of psychiatric electric chair that, with mild shocks, forces her to tell the story of her politicization into a violent anarchist feminist. *It Happens Tomorrow* offers the immobile, spotlighted face of a woman, while her impersonal voice on tape relates her torture as a political prisoner, resulting in near-death. *Medea* is an al-

Photograph by Martha Swope

leged rural Italian version of the story told by Euripides, often couched in words closely approximating the original, but placing the emphasis on a more contemporary feminist interpretation of the celebrated infanticide.

As feminist agit-prop for the Italy of the seventies (when most of these pieces were written), this may have been pretty incendiary stuff; for today's America, it is rather passé. Though anti-E.R.A. women may still find it shocking, the rest will consider it mild and obsolescent, as flat as yesterday's beer or yesteryear's revolutions. The men in the audience, being of the kind that frequents such entertainments, find the anti-male jokes and tirades (many of them deserved) hugely amusing, especially if they have a simplistic sense of humor. The more serious playlets (each evening contains two), which have moments of wry merriment, tend to be more interesting because they function more clearly on two levels. Though the comic ones, in turn, have some serious elements in them, these are not enough for an added dimension. On the whole, the satire—sexual or political—is broad and sophomoric; still, there are flashes when something happens: A joke comes alive, a homely truth hits home, an absurdist situation takes on a hallucinatory, surreal reality. But, alas, what vastitudes of stale cake between the raisins *d'être.*

Estelle Parsons seems to have written the introductory material to the playlets, and it is, by and large, no worse or better than the rest. This shows, according to how you look at it, how literary Miss Parsons is, or how histrionic the authors are. As an actress, Miss Parsons is both energetic and versatile, both gifted and excessive. She manages—with help from Ruth Morley's evocative costumes and from some lively wigs, but more through her own flexibility and range—to be as different in each piece as the writing permits, and her throwaway lines and subtler effects work as well as her exaggerated comic turns. She has many moods and voices and accents, and can, not quite consistently but more than sporadically, be surprising.

Yet she does sometimes stoop to vulgarity—always prompted by the material, to be sure, but with a little more wallowing and exultation in it than seems strictly necessary. Of course, one could argue with some justification that without this extra fillip, the vulgarity might be less supportable yet. (But one could also argue, with equal justification, that perhaps this entire trip wasn't necessary.) Oddly enough, though her voice is more a comic than a tragic organ, Miss Parsons does handsomely by Medea—possibly because this is a very active, country Medea, and because she also switches to being the chorus leader with a different voice. In any case, her one short Medea is easily worth three long ones by Zoë Caldwell. But her voice disappoints in *It Happens Tomorrow,* in part, perhaps, because it is on tape, but more so because it lacks grandeur. She rehearses the horrible tortures with the proper unhistrionic matter-of-factness, but that is precisely why innate vocal beauty is needed to move us despite the required flat delivery.

And another problem. Miss Parsons keeps shuttling between acting and clowning. She does both well, but they have a way of tripping each other up. I dare say the writing is largely, or even wholly, to blame; yet a very great actress would have found a way to bridge the impossible, to reconcile the irreconcilable, to transcend. There are fleeting instances when Miss Parsons does so, and there is always something spirited, enterprising, and likable about her; even when she makes a fool of herself, she does it gallantly and endearingly. And she can do wonders for a good line, such as the anguished question of a woman who has just given birth: "Is it a boy? No? What is it then?"

But, seriously, dear Franca Rame and Dario Fo: One-character plays—is that what theater is fo'? ■

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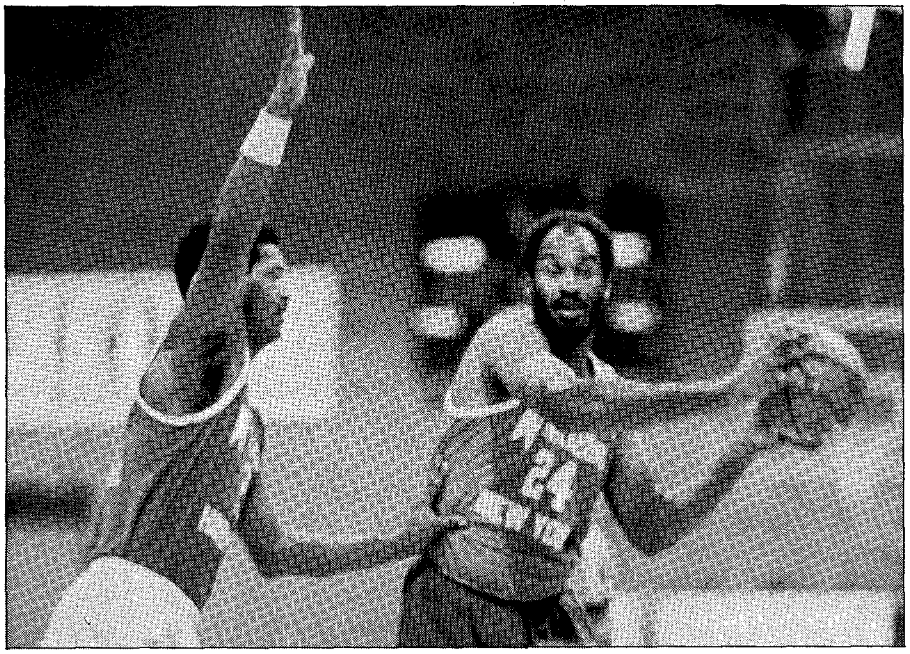
The Sporting Life/Vic Ziegel

COURT OF LAST RESORT

> "...The players in the summer league chase a bouncing dream. Most were tall men on campus, until ignored by the N.B.A..."



Guarded condition: *Rick Bullock's chances were slim.*

AN HOUR OR SO AFTER THE BASEBALL season ends, Goose Gossage wants to be tramping through a forest. It is important that none of the rocks has a row-and-seat number. And if he should spot a rabbit crouching, say, 60 feet and six inches away, he will not remind the bunny to flash one ear for a fastball. Gossage is hardly unique. For most professional athletes, the phrase "busman's holiday" can only mean a Greyhound contract dispute.

There are exceptions. One such rare bird is Ray Williams, who pulls down $500,000 a year for punching a clock with the Kansas City Kings, of the National Basketball Association. Williams spent four seasons with the Knicks, playing alongside Michael Ray Richardson in the Mad Hatter's backcourt. He was a high-school star in Mount Vernon, which is still his home. So it's simply a matter of locating what's left of the West Side Highway and taking it down to North Moore and West Streets, a few blocks north of the World Trade Center. That's the address of Manhattan Community College's new gymnasium, the latest home of the Michelob New York Pro Summer League. The price at the door, if you can find the door, is $2.

The league finishes its two-month schedule this week with playoffs from Monday to Thursday. There are enough professional players—like Seattle's Gus Williams (Ray's older brother), Cleveland's Geoff Houston, Denver's Danny Schayes—that no one will confuse these doubleheaders with what passes for the same game in the better playgrounds. Harthorne Wingo is liable to suit up at any time. No, it isn't the big leagues, but neither are the salaries. Ray Williams and everybody else who touches the ball work for nothing.

"There's no better way of keeping sharp, keeping in touch," said Williams, sitting on a table at courtside. "You don't have that many good big men down here. Outside of that, it's pretty close to N.B.A. quality. There's a lot of guys here—six four, six five, six six—who have the potential to play pro ball, but there's not enough room for them in the N.B.A. They just have to stay around, stay active—somebody might spot them."

The players in the summer league are chasing a bouncing dream. Most were college stars, tall men on campus, until they were ignored by N.B.A. scouts. A smaller number were drafted by N.B.A. teams, but too many rounds away to be taken seriously. Their plans aren't terribly complicated: keep playing.

Williams was in the game, and Ron Grass was sitting on the table. Grass is an agent who stocks a team in the league. "I showcase twenty kids," he said. "They have to find their way to New York, bring some money for food, and I help out with the balance."

He rents rooms in a dorm at Columbia for his clients. If they need a few dollars, he calls it a loan. The Columbia gym is their backyard. "I want them here for only one thing," the agent explained. "To play basketball."

Their best chance is the Continental Basketball Association, the N.B.A.'s waiting room. Grass said he put eight players in the C.B.A. last year. He placed another six in European leagues, from Sweden to the Continent's primo circuit, in Italy. He probably has the postcards. "Good European potential" is a phrase he used to describe his clients.

Fuzzy Levane, who coached the Knicks 25 years ago and now scouts for them, was standing at the table, mystified by the air conditioning ("I can hear it, but I can't feel it"). One of the players Fuzzy was curious about was Rick Bullock, a six-foot-nine center or forward, a college star at Texas Tech, and a 1976 Knick draft choice.

Bullock had spent the last three years playing for a pro team in Switzerland, earning about $30,000 a season. He had reached the advanced basketball age of 28, and his knees were beginning to feel like 48. He was done with Switzerland and fairly certain that basketball was done with him. But because an ardent basketball fan named Paul Williamson had a long memory and friends in the right places, the Knicks were preparing to give Bullock a second chance.

Williamson is a real-estate man, and among his holdings are season tickets at the Garden. "I don't think I've missed twenty games since 1969," he said. The Knicks' first draft pick in 1976 was the burly Lonnie Shelton, still a splendid N.B.A. player. But the realtor, paying close attention during the exhibition season, was impressed by Bullock's performances. Unhappily, Shelton and Bullock, the fourth-round selection, were competing for the same spot. "I remember Rick being an eleventh-hour cut," Williamson said.

Photograph by Joe McNally/Camera 5.

What Bullock remembers about that fall was switching with Shelton between center and forward. "We worked well together. But he was the pick, and he was gonna make it."

Bullock went home to San Antonio. He failed a tryout with the Spurs, the local N.B.A. team, and took a job in the county tax office. "I was staying at home, not doing much, eating Mama's cooking. I like bakeries, and there's a lot of nice bakeries around." He was at 295, 60 pounds over his best playing weight. "We had pickup games at school, and guys who couldn't play, who couldn't make their high-school teams, were killing me."

If Bullock was beginning to forget who he was, Williamson hadn't. The real-estate man was vacationing in Switzerland, visiting with friends who were running the pro league in that country. One of the teams needed a center—did he have any suggestions? He came up with the name of a player the Knicks had decided against keeping.

Williamson got it right. For three years, Bullock was a Swiss hero. There was only one mountain he had failed to climb: the Knicks.

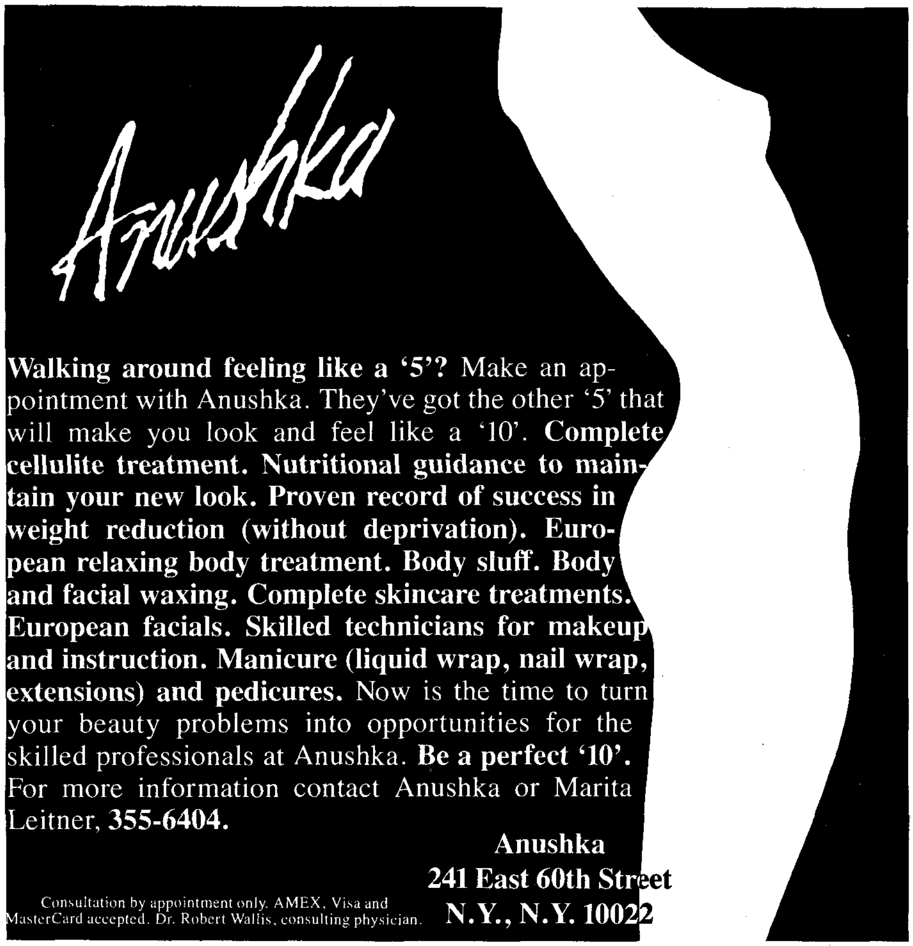
Again, the real-estate man would be able to help. Four years ago, Williamson put together the summer league with John Andariese, an ESPN sportscaster and old friend from Brooklyn. Andariese is close to Dave DeBusschere, the Knicks' director of basketball operations. Last fall, when the Knicks were searching for a power forward, Williamson found himself telling DeBusschere, "I know a guy who's in Switzerland . . ."

The Knicks invited Bullock to a week-long pre-season rookie camp that ended last Friday, a very quiet invitation. DeBusschere's assistant, Eddie Donovan, knew the name. "Bullock wasn't that far behind Shelton," Donovan said, "but a lot of years have passed. Maybe you get a surprise."

Bullock had spent the months between Switzerland and training camp back home in San Antonio, visiting too many bakeries. He was using the summer league to lose weight, and there wasn't enough time. "I lost a lot of weight," he told Williamson, "and maybe it wasn't the thing to do. I didn't play well; I didn't feel strong."

This time, the Knicks cut him with the first batch. "He didn't improve," Donovan said. "He hadn't gone beyond what he was at 22."

Williamson thinks Bullock might still have a future in Italy. And this week's summer-league playoffs give the European scouts and coaches one last chance to make decisions, to keep dreams alive. The only ones who might be confused are the spectators: The Rick Bullocks will be everywhere. ▬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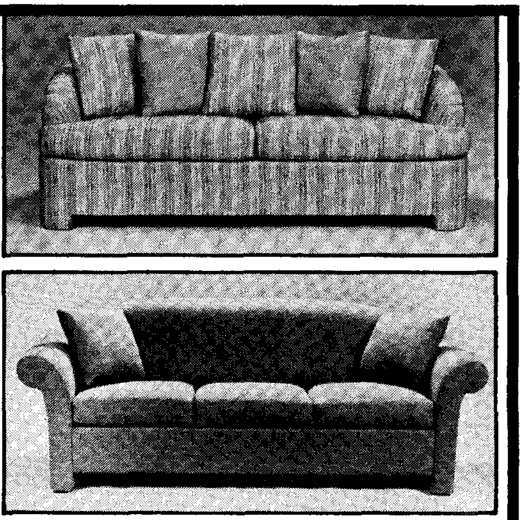
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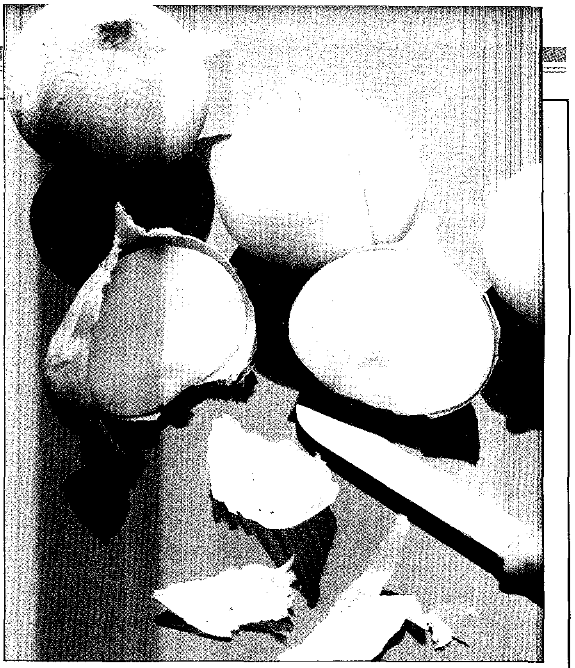
Garlic Fever



The soul of a garlic in the body of an onion, pungent "garlion," from Calabria, in southern Italy, is making its New York debut this summer ($2.50 to $2.95 a pound). Bake one whole in white wine and bouillon for 30 minutes and serve with soft goat cheese. Or slice raw over broiled steak. Or put one under your pillow to enhance your love life.—**Colette Rossant**

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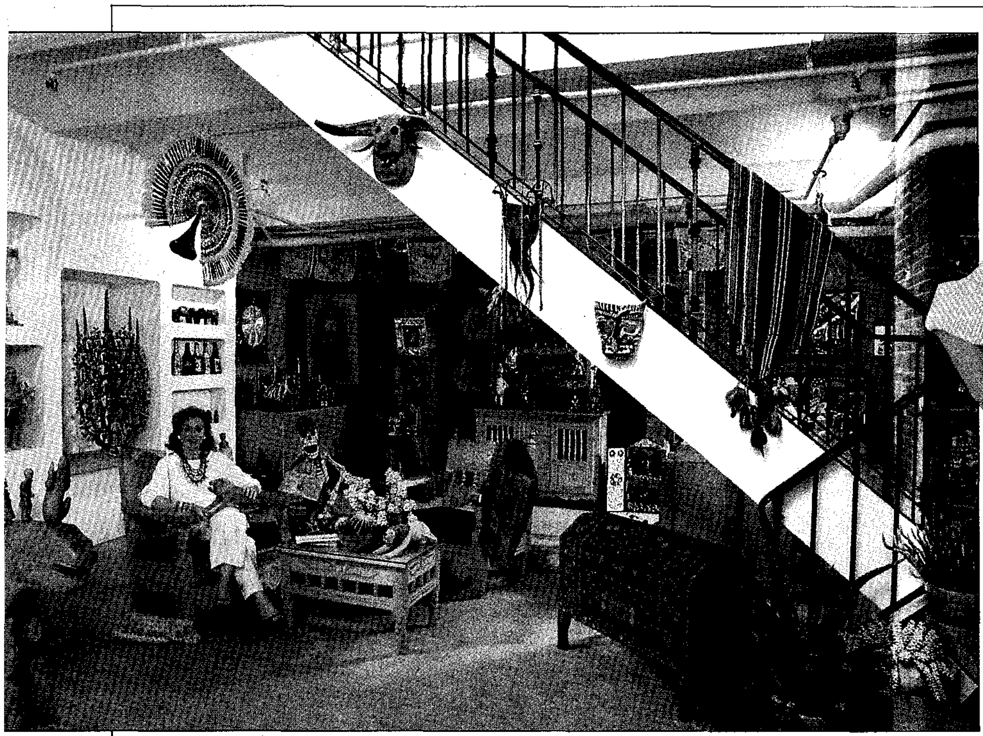
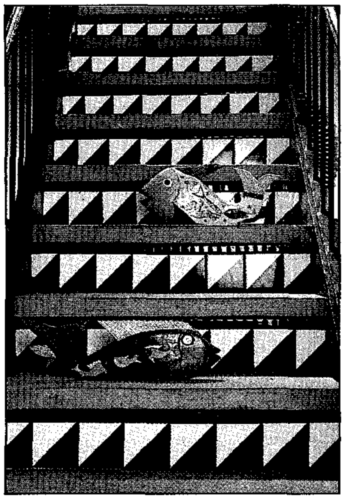




Art and Soul

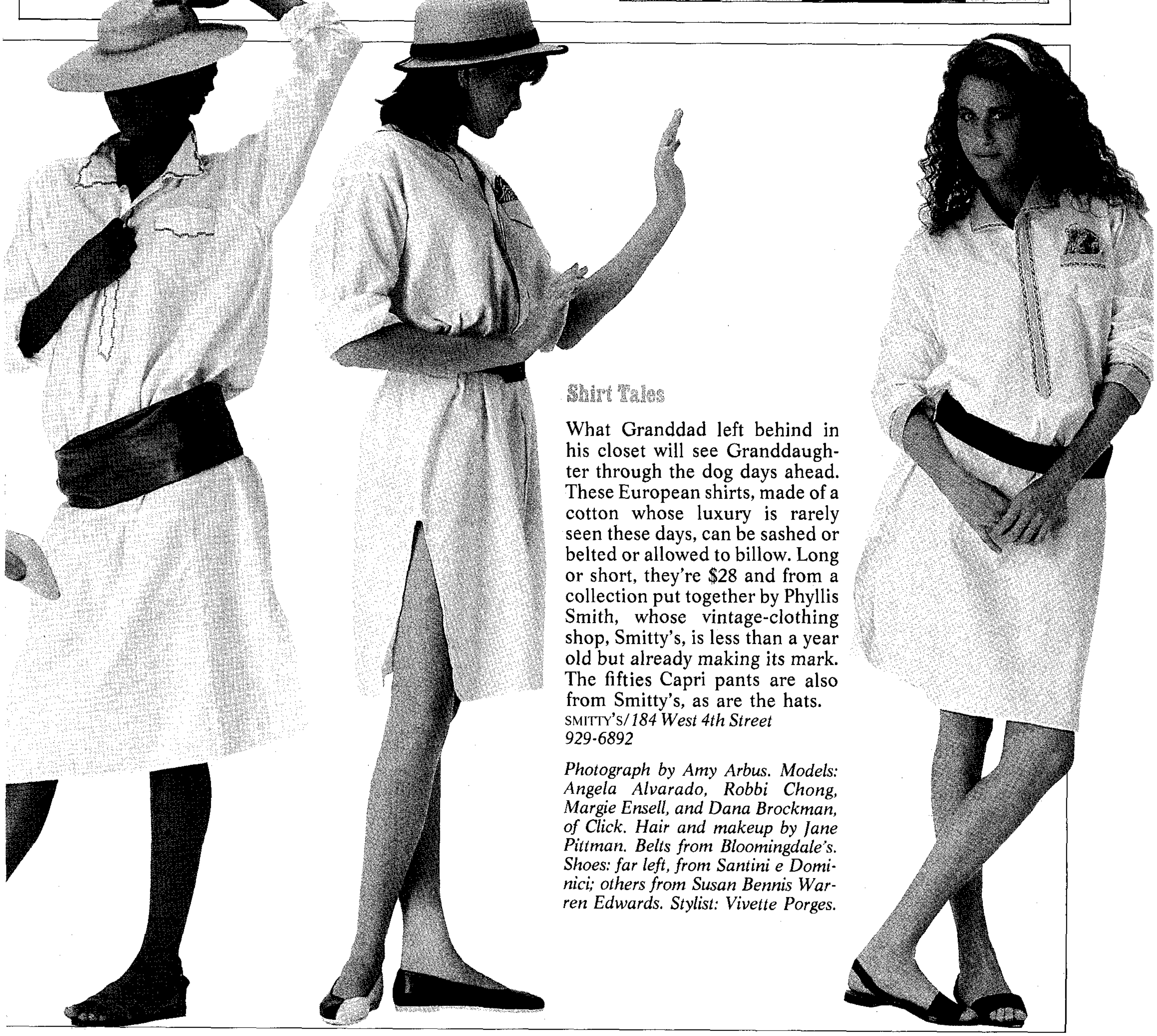
Beneath a street in Greenwich Village, Margery Nathanson (above) has turned a passion for Latin-American folk art into a vivid new gallery whose serene stucco and wrought iron are appropriate foils for the exuberance of the art. Everywhere in this "wonderful dungeon" hang papier-mâché, pottery, and wood figures—Day of the Dead skeletons, whimsical animals, even minuscule fleas. And everywhere are the naïve interpretations of religion that make Latin folk art so exotic. From the cheapest child's toys to exquisite ceremonial mantles and lacquered chests, it's a vivid new world.

THE GRASS ROOTS GALLERY DE ARTES POPULARES/75
University Place/505-7272

Photographs: top right, Aaron Rezny (knife from the Pottery Barn, Inc.); center left and bottom, Ricardo Salas.

Prints of the City

As one-hour-photofinishing stores continue to pop up all over town, many people are deciding they want to spend more time, not less, with the issue from their fancy cameras. Chromeprint, a high-tech supermarket of photographic services, is ready for them. First, says president Bob Miller, Chromeprint will develop color-print film and then let the customer preview the negatives on video monitors (right) to decide which pictures to have printed (eliminating the costly step of printing them all) and how to crop them (a professional step not always available to amateurs). From that point, it's nine minutes for prints. Chromeprint's direct-copy Cibachrome color prints take only seven minutes, Cibachrome II prints, from slides, take ten minutes, and even photomontages can be put together on the spot. The one-stop shopping at Chromeprint is impressive, but the real lure lies in the comfortable setup, in which amateur photographers get to work with the technicians who will enlarge, crop, duplicate, and develop right there.
CHROMEPRINT/*104 East 25th Street, third floor/673-2978*



Shirt Tales

What Granddad left behind in his closet will see Granddaughter through the dog days ahead. These European shirts, made of a cotton whose luxury is rarely seen these days, can be sashed or belted or allowed to billow. Long or short, they're $28 and from a collection put together by Phyllis Smith, whose vintage-clothing shop, Smitty's, is less than a year old but already making its mark. The fifties Capri pants are also from Smitty's, as are the hats.
SMITTY'S/*184 West 4th Street*
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Photograph by Amy Arbus. Models: Angela Alvarado, Robbi Chong, Margie Ensell, and Dana Brockman, of Click. Hair and makeup by Jane Pittman. Belts from Bloomingdale's. Shoes: far left, from Santini e Dominici; others from Susan Bennis Warren Edwards. Stylist: Vivette Porges.

Photograph, top right: Ted Hardin.

Art/Kay Larson

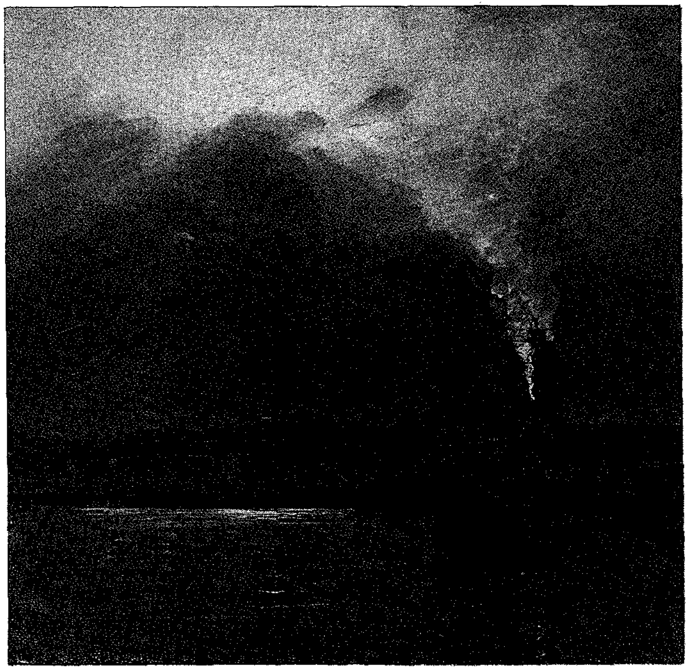
THE NATURE OF THE MACHINE

"...The dilemma of the Hudson River painters was to accommodate love of the wild with the facts of industry..."

THE PAINTERS WHO TREKKED THROUGH the Hudson River highlands in the nineteenth century are perennials in the museums of the twentieth. They appear to offer us something irreplaceable: memories of the perfect pleasures of childhood, perhaps, or the perfect bliss of an imagined natural paradise. It's no surprise to find a small cache of their paintings and drawings occupying a suburban museum at midsummer.

"In Search of the Picturesque" is just such a quiet little show. Organized by Kenneth W. Maddox for Bard College, near Poughkeepsie, it is now at the Hudson River Museum, on the green-clad bluffs overlooking the river in Yonkers. Embedded within the show, however, is a sharp little point. Subtitled "Nineteenth Century Images of Industry Along the Hudson River Valley," Maddox's exhibition marks the moment when paradise was invaded by men of commerce, who left a trail through the wilderness of severed tree trunks and streams turned brown with tannin. We have become more and more accustomed to that sort of desecration. It may come as a surprise to realize that we are not the only Americans who have endured it.

The stakes are higher now, but the arguments are only a little more rancorous. Should Americans insist on progress at the expense of wilderness, or preservation at the expense of progress? Do we applaud a James Watt, or do we tie his leg to a petroglyph-painted boulder and throw him off the Glen Canyon dam? Maddox traces the debate back 150 years. From forgotten museum storage rooms all over the Northeast, he has assembled a modest bunch of drawings, prints, and oil sketches that tell us as much from their limitations as from their accomplishments. They perfectly describe the dilemma of the Hudson River School artists, who adored natural beauty but were eventually forced to acknowledge those "images of industry." Art historians have dealt with this theme before—Leo Marx introduced it as far back as 1964, in his classic book, *The Machine in the Garden.* But Maddox has presented us with fresh evidence. Modest these works may be, but they slip past like a set of freeze-frames from our American collective unconscious.


Chill of premonition: *Frederic Church's* Landscape at Moonlight.

Industry began to scar the shores of the Hudson in the early 1800s. (The tannin came from hemlock trees cut down over thousands of acres to feed the growing leathercraft factories.) But artists roaming the reaches of eastern New York State were usually not inclined to see the damage done by development. Instead, they liked to refashion raw wilderness to conform to "the picturesque"—that genteel and faintly artificial framework of emotions centered in a preference for poetic decay. Industrial deformation, however, created a vastly different kind of experience—one that fit uncomfortably inside established canons of taste.

The interest in poetic decay came from the romantic tradition in Europe—a civilization old enough to offer artists countless examples of nature's willingness to smother the efforts of men. But nature in the New World was virginal and delicate. Just as the artists in this show began to paint the eastern natural paradise, it began to vanish. Painters were left with a problem: what to do about the tanning factories, sawmills, paper factories, and the other small businesses that started to overtake the epic waterfalls and elegant forests along the Hudson. "In the opinion of some people, this is all that water falls are good for now a days," wrote a contemporary traveler. He had found a lovely falls near Troy, but decided not to describe it "for fear of drawing the attention of some prowling villain, who would perhaps come and build a cotton mill." (And so it happened. *Mill Near Troy With Mt. St. Ida,* a watercolor by Dr. Edward Livingston, shows the new mill next to the cascade.)

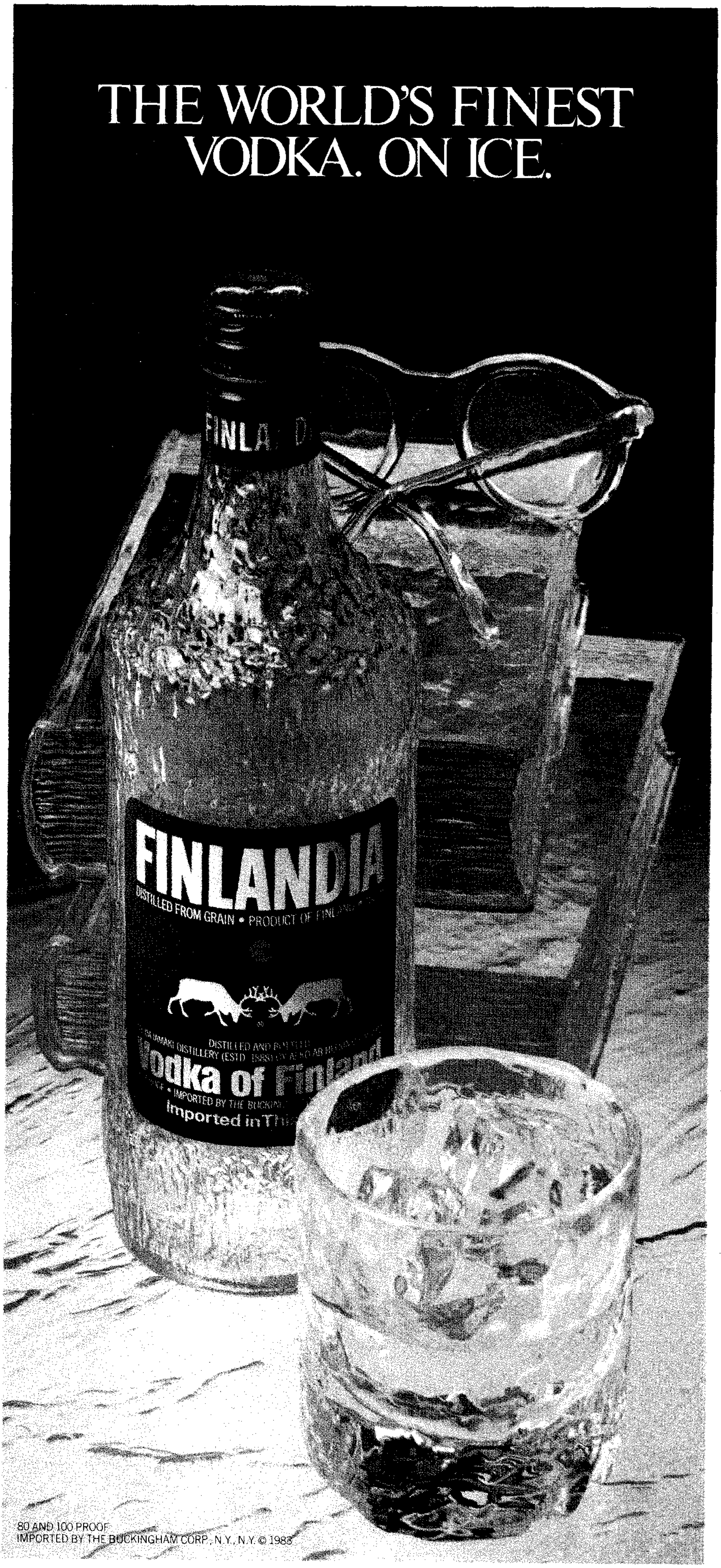
The Hudson River School as Maddox has presented it scarcely resembles what you'll see of it in larger exhibitions. Beginning at the ironworks in the Adirondacks, Maddox sends us hopscotching downriver, past the mills at Glens Falls, past the tanneries in the village of Catskill, with a brief side trip to Prattsville, site of a tannery that closed in 1854 after stripping away 12,000 acres of hemlock forest. We see Fanny Palmer's *Foundry at West Point,* a lithograph published by Currier and Ives of a sylvan stretch of mountains and river marked in the far distance by a passing train. There are Jasper Cropsey's views of the Hastings-on-Hudson waterfront, and Robert Weir's darkly apocalyptic, London-like scene in *The Hudson River From Hoboken.*

In most of these pictures one senses the artists' reluctance to give the mills and factories prominence in the landscape. There were rules of composition to consider, but it's also true that painters worked hard to keep industry at bay and the picturesque up front. Two of Sanford R. Gifford's wonderfully descriptive little oils—of a lazy pastoral river shown first in autumn, then in the green midst of summer—keep the smokestacks of a distant town smack against the deep-blue mountains, where their plumes rise as harmless as clouds. When the city is unavoidable, as in Weir's view from Hoboken, its shape becomes laden with menace.

By and large, these are not major pictures. The artists' resistance to painting the "abodes of commerce" was like a willful pretense—a refusal to admit that American culture had nothing to learn from the picturesque tradition. (If Grant Wood's contemporaries looked to Europe for their view of art, the practice had already been firmly established in earlier centuries.) A striking example is the exhibition's only truly ambitious work, Samuel Colman's *Storm King on the Hudson,* a magnificent panorama of steam barges anchored in mid-river. (It is on loan from the National Museum of American Art, in Washington.) Colman created a seamless weave of transient atmospheres: clouds on the mountains, mist from the shores, the silvery reflections off water, and columns of yellowish smoke from the barges.

Only two tiny oil sketches break with such romantic sentimentality to foreshadow a more twentieth-century anxiety about industrial America. In 1879, Cropsey did a hellish miniature view (on a cigar-box lid) of smokestacks belching forth brown clouds that obscure the sun. And Frederic Church, in the precociously early year of 1852, painted the refuse pouring from the chimneys of the Hudson Iron Works—a brilliant bit of observation lit with what Maddox rightly calls a "sense of terrible beauty." In *Landscape at Moonlight* the smoke of industry merges with the night and the silver heavens and brings on a sudden chill of premonition. I am reminded of Whistler's nocturnes, in which emptiness and darkness are full of ominous modern portent.

The nineteenth century held as many bitter arguments as the twentieth: Maddox quotes Emerson and Melville, de Tocqueville and Frances Trollope, all of whom violently disagreed about the proper place of industry within nature. Yet, the artists represented here spoke in a steady voice. They infinitely preferred pastoral beauty to the forces that were assaulting New York's mountains and valleys. While the writers argued over what Americans *ought* to feel about the struggle between wilderness and progress, the artists painted what they *wanted* to feel, and so gave us lasting portraits of some of our deepest inclinations. Even now, with technology's doomsday cloud hanging over our heads, we insist on thinking that this web of life is invulnerable. (Hudson River Museum, 511 Warburton Avenue, Yonkers; through September 4.) ■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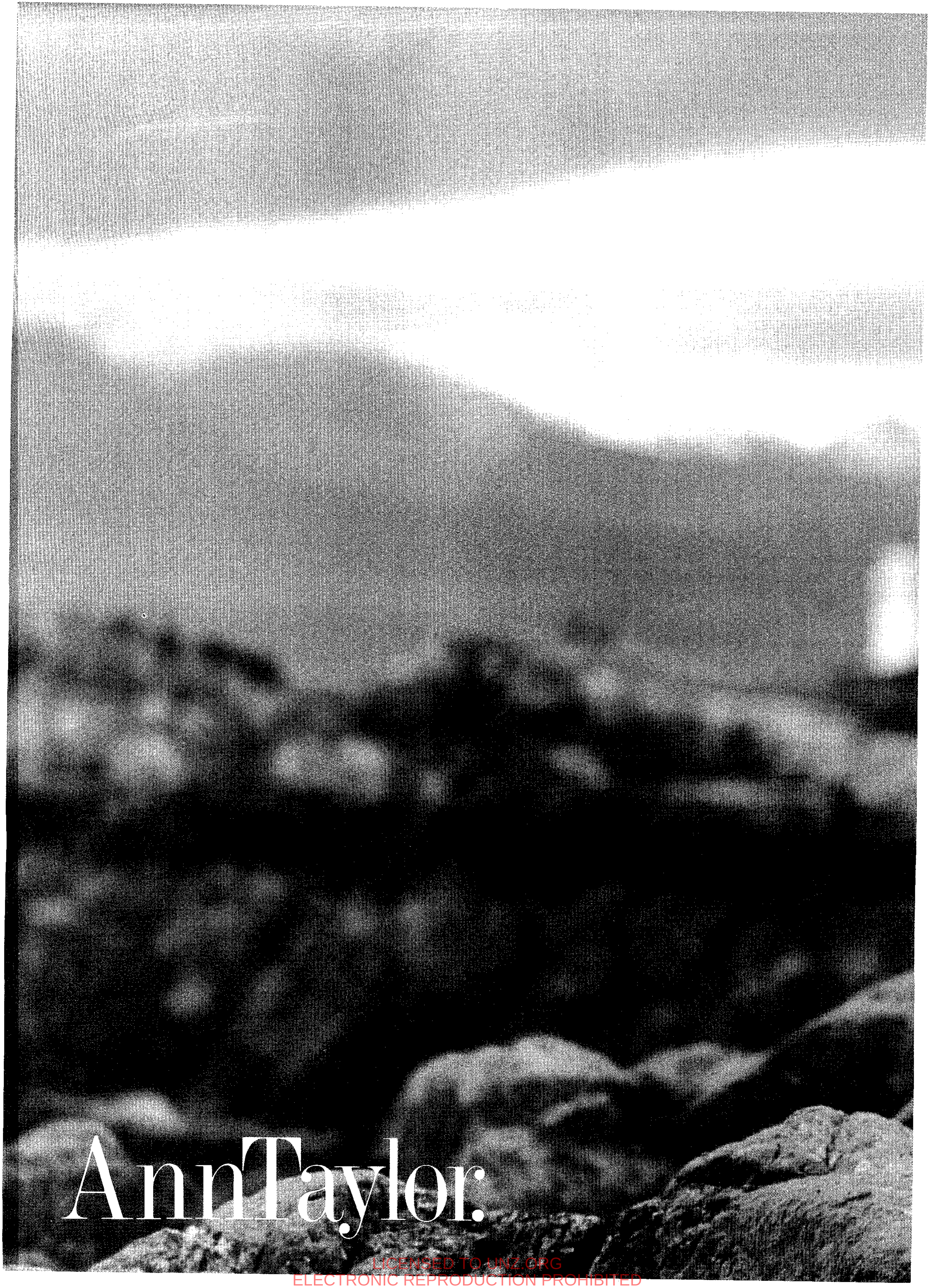

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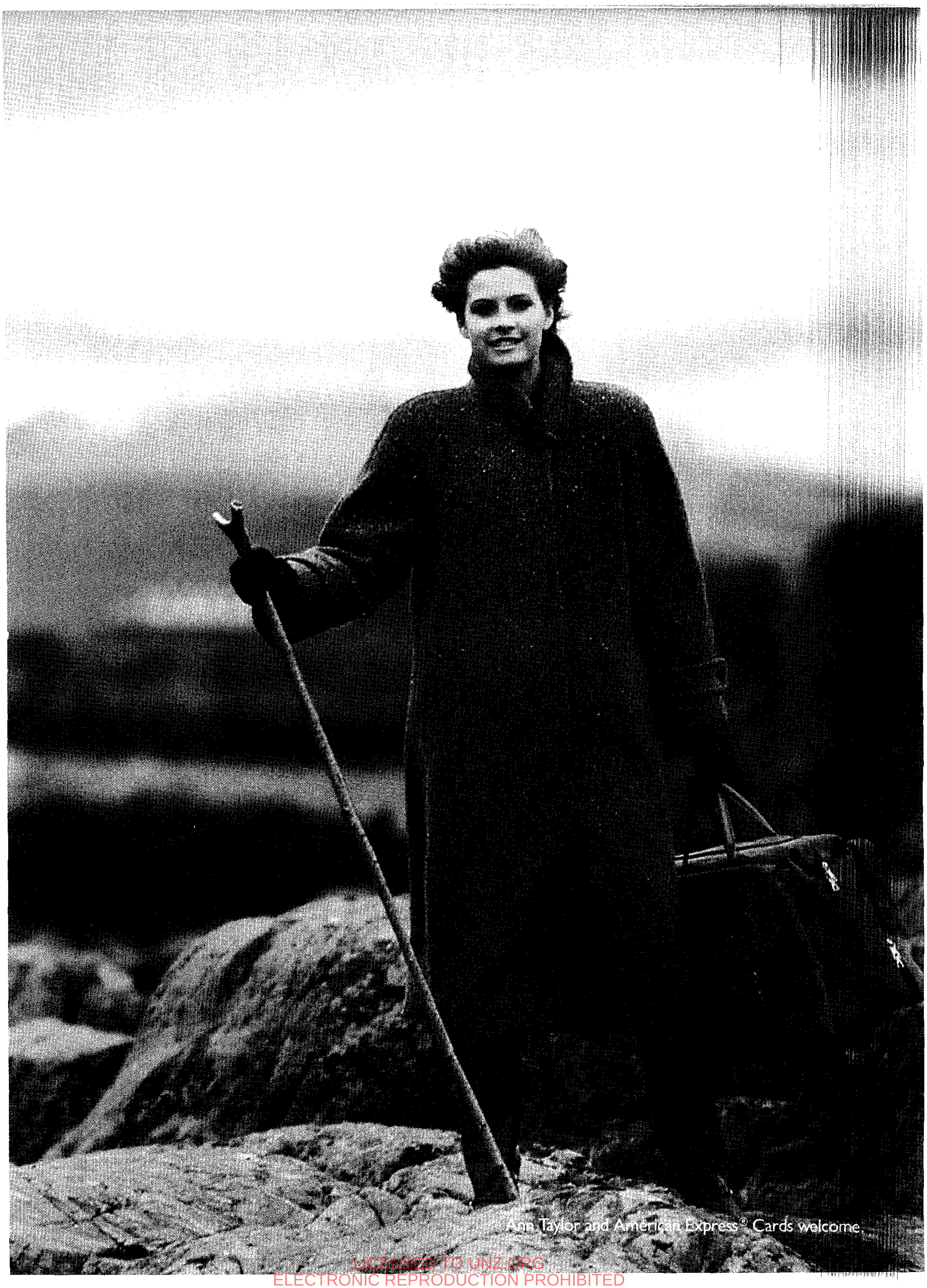
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RING AROUND THE COLLAR

"...Even with its honest-to-Wagner rainbow bridge and real water in its Rhine, Bayreuth's new *Ring* is a confused mess..."

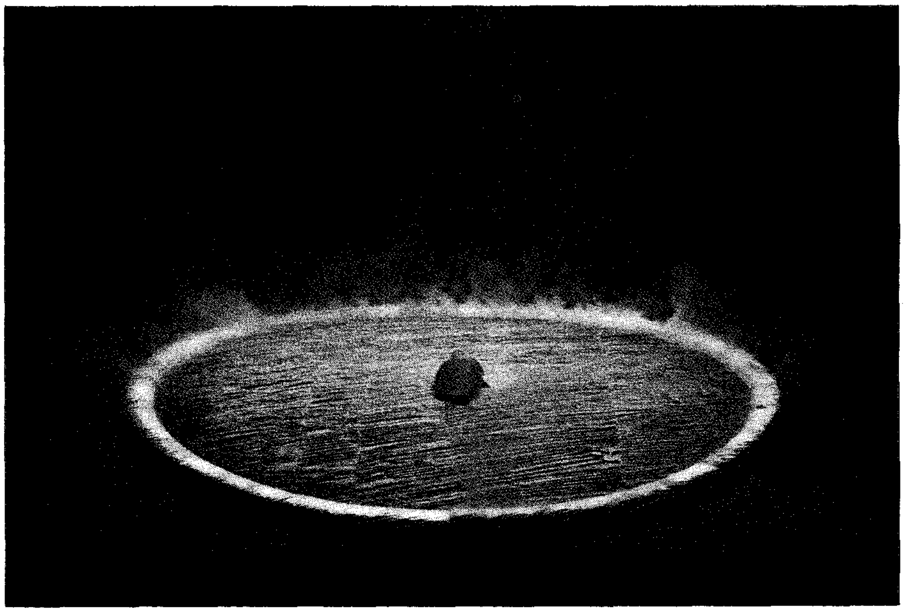
WHEN WORD GOT OUT A COUPLE OF years ago that Bayreuth was planning a "Romantic" **Ring** cycle for the summer of 1983, with Georg Solti conducting, conservative Wagnerians the world over rejoiced and immediately sent off blank checks to the Festival, in hopes of attending (only a lucky few succeeded—mere money is rarely enough to secure Bayreuth tickets these days). At last, after years of severe abstract symbolism, radical modern-dress revampings, and directors hunting for inscrutable Marxist-Freudian subtexts beneath the surface of this epic myth, the Wagner shrine was finally going to do it right: a straightforward fairy-tale *Ring* complete with old-fashioned gods and goddesses, lush realistic scenery, and all the magical paraphernalia described in the libretto. It sounded too good to be true. Alas for disappointed traditionalists—it *was* too good to be true.

Well before the curtain closed on *Götterdämmerung*, most people must have felt like suing for fraud. Bayreuth's new *Ring* can hardly be called a Romantic conception—in fact, nobody seemed quite sure what it is, beyond a jumble of ugly sets, much fumbling of stage machinery, a prevailing mood of dramatic inertia, and a fair amount of mediocre singing. Reject Wieland Wagner for his austere intellectualism or curse Patrice Chéreau for his "perverse" refashioning of the cycle into an industrial-age melodrama; at least those directors had a clear idea of what they wanted. They also proceeded with relentless consistency and communicated their vision with dramatic power. The current Bayreuth *Ring*, directed by Sir Peter Hall and designed by William Dudley, is little more than a confused mess.

Hall's avowed intention was certainly a defensible one: Strip away from the *Ring* all the directorial encrustations of the past 30 years and get back to the myth's basic naïveté with a production that Wagner might have recognized. This was to be a storybook *Ring* and anyone who wanted to find a deeper significance in the action could simply make the associations for himself. Somewhere on the drawing board, this plan went disastrously awry—the foggy, unfocused results recalled the same sort of bungled retreat into the past that sabotaged Hall's version of Verdi's *Macbeth* at the Metropolitan Opera last season.

Die Walküre, the second opera of the tetralogy, could not have looked more bizarre had Hall transformed the characters into Martians. The whimsical costuming alone made the head spin: Siegmund as a German peasant during the Roman occupation, Sieglinde in a tattered 1950s hostess dress, Wotan in Assyrian mourning clothes, Hunding resembling a figure from the Spanish Inquisition, Brünnhilde as a punk-rock Valkyrie. What these weird creatures had in common with Wagnerian music drama, let alone each other, remained utterly mystifying.

Dudley's sets, vaguely perceived behind an omnipresent scrim and through billowing clouds of mist from a hyperactive dry-ice machine, were just as puzzling as his costume designs, inspiring more mirth than outrage from the audience. Act III of *Die Walküre* opened with six warrior maidens hooked to a floating rectangular sheet of metal, which lurched into view and settled awkwardly to the ground. After that clunky landing, the passengers detached themselves and went about the business of stacking up dead heroes destined for Valhalla. Later, Wotan put Brünnhilde to sleep on this peculiar object, now sporting a flameless glowing circle of red light that looked like some sort of gigantic hot plate. In Act III of *Siegfried*, we were shown the underside of this thing, which eventually turned itself over to reveal Brünnhilde still asleep. According to Bayreuth rumor, Hildegard Behrens spent the first 45 minutes of the act strapped in and hanging face down, patiently waiting for the most uncomfortable entrance in operatic history.



The *Ring*'s hot-plate special: *First a Valkyrie vehicle, then Brünnhilde's shield.*

True, there were dozens of restored details that no one has seen in a *Ring* production within living memory. The gods did enter Valhalla over an honest-to-Wagner rainbow bridge. Alberich miraculously transformed himself into a cute hippity-hoppity toad. The Gibichungs were clearly a race of beastly pagan Huns. Fricka actually arrived to chew out Wotan in a chariot drawn by two black rams (although the animals were barely recognizable as such, and the vehicle had all the romantic charm of a pint-size Volvo). The biggest coup was probably the opening Rhinemaidens scene—three naked nymphs swimming from the Rhine's surface down to the riverbed in real water, an effect made possible, literally, by mirrors. Even these realistic touches were often compromised, sometimes by technical problems but more frequently by

Photograph by Siegfried Lauterwasser.

the prevailingly unpoetic, drab quality of the overall visual conception.

No wonder the singers seemed confused by it all. The finest performance by far came from Hildegard Behrens, who is incapable of being bland or noncommittal, no matter how depressing her surroundings. This was Behrens's first Brünnhilde, and I can think of no one better suited to the role at the moment. Her soprano is far from perfect—inequalities of vocal technique prevent her from spinning out ideally poised legato phrases, and the sound of the voice, although always squarely on the notes, is not consistently smooth. She does possess the stamina to meet most of the challenges, though, and every gesture and expressive nuance arises from a spontaneous urge to communicate a specific, telling emotion. Touchingly vulnerable and intensely involved, Behrens deserves to be seen in a more effective production.

Also above average were two Chéreau holdovers. Hermann Becht's Alberich has become a more conventionally leering villain for Hall, but he still generates a colorful impact with his primal curse. As Sieglinde, Jeannine Altmeyer is less of a poignantly doomed figure here, although she continues to sing the music radiantly. Siegmund Nimsgern, the new Wotan in *Rheingold* and *Walküre,* tirelessly produced quantities of securely focused, agreeably rounded tone, but his stolid, unimaginative work made the god little more than a dull nonentity.

Like every other opera house in the world, Bayreuth suffers acutely from the heldentenor drought. Rainer Goldberg was to have sung both Siegfrieds, but had to give up on his strenuous *Götterdämmerung* assignment early on. Then, after the dress rehearsal of *Siegfried,* Goldberg fell victim to what was officially labeled "a crisis of nerves," and both roles fell by default to Manfred Jung, another Chéreau veteran. Barely passable after being whipped into shape by Chéreau, Jung walked through the two roles mechanically and sang in that dry, colorless manner familiar from his recent Met performances. Even at that, people were asking who might be a better Siegfried today, and no one had any suggestions. More pleasure was forthcoming from Siegfried Jerusalem's Siegmund, an attractively lyrical piece of singing.

As one who has never found much to admire in Georg Solti's conducting, of Wagner or anything else, I was pleasantly surprised by the orchestral playing: neatly executed, for the most part, and considerately accompanimental, possibly due to Bayreuth's covered orchestra pit and mellow acoustics, which perhaps took some of the glare off Solti's typically neon-lit instrumental sonorities. I would have preferred even more depth

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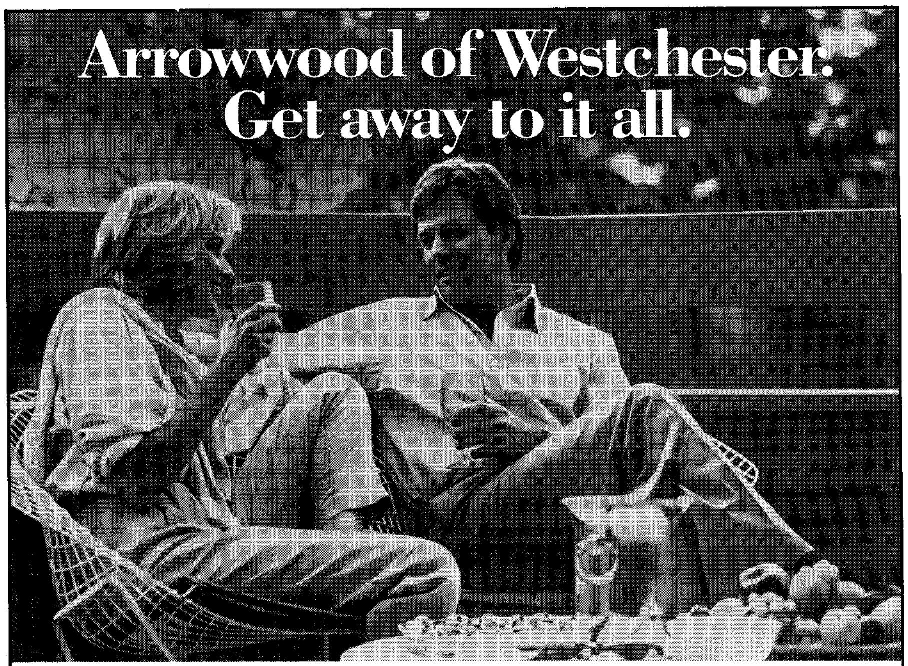

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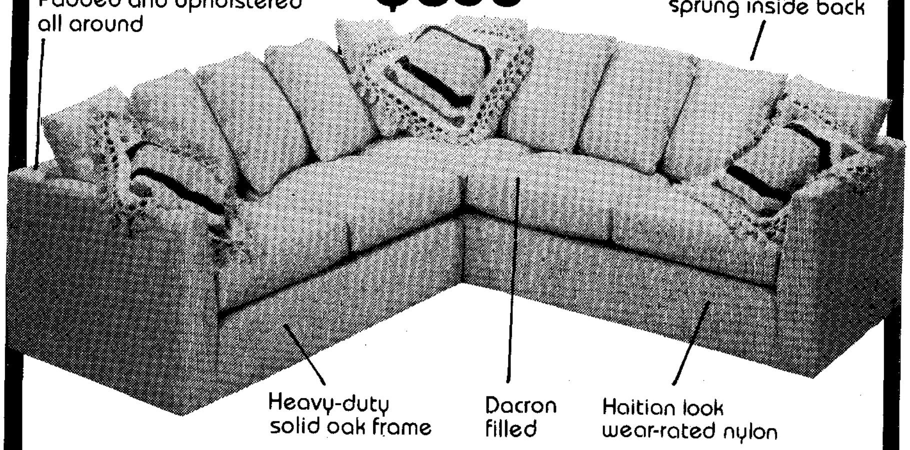
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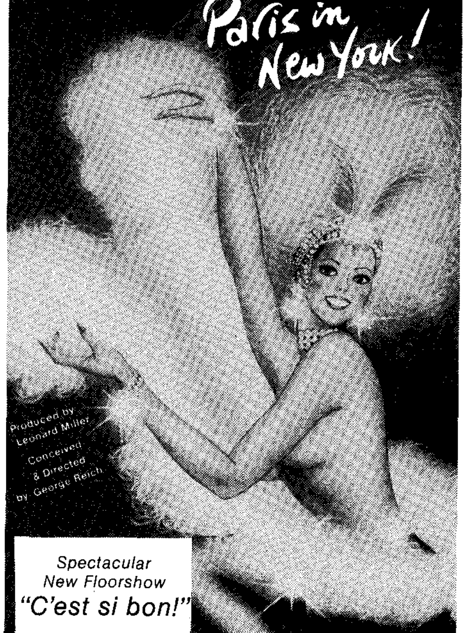
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to the sound, more attention paid to line, coloristic variety, and structural pointing, but Solti conducted a solid, unexceptionally routine *Ring*, and the audience, starved for something to applaud, greeted him like a hero.

No matter how good they may be, conductors and singers tend to fade into the background when a new Wagner production comes along, especially in Bayreuth with its long tradition of scenic innovation. In 1983, as in the past, most of the attention centered on the director's conception, and Hall's wishy-washy fudging was received with stormy disapproval. To be fair, mounting four such complex operas in one week is probably an impossible task—it took a couple of repetitions for the Chéreau *Ring* to settle into place, and this one will surely function more smoothly next summer. No one, though, was offered half-price admission to see a work in progress, and even if everything were to go like a dream, I doubt that this approach would ever appear convincing.

In an effort to present his *Ring* as an essentially naïve fable, Hall in effect abdicated all directorial responsibility and only managed to make the whole cycle seem simpleminded, flat, and boring. One clumsy scene after another passed without a spark of dramatic tension, and those few moments that came to life depended solely on the presence and acting ability of individual singers. Compared with the Chéreau *Ring*, the quality of the singing was perhaps slightly higher—meager praise in this age when the supply of halfway decent Wagnerian voices is at a perilous low. Despite that disadvantage, and however one may have disagreed with him, Chéreau gave his cast a vital dramatic reality to work with, and nearly everyone involved responded eagerly to his ideas. If Hall had any strong opinions about the *Ring*, he was unable to communicate them to the singers; I suspect his inability to read or speak German further aggravated the situation.

For better or worse, the director is king in the opera house today. With so many ciphers passing for international opera stars, and the constant repetition of a static repertoire, only a director has the power to freshen and revitalize the medium. A sad state of affairs, one that has resulted in innumerable travesties of masterpieces, but an undeniable fact of life. Hall's solution—to create productions of nineteenth-century operas that recapture the spirit of the time in which they were composed—may be a noble and selfless ambition, but so far it has only led to an artistic impasse. The new nondescript Bayreuth *Ring*, ill-conceived and poorly executed, hovers in limbo, very far from Wagner's original vision and absolutely meaningless for an audience of today. ■

Movies/David Denby

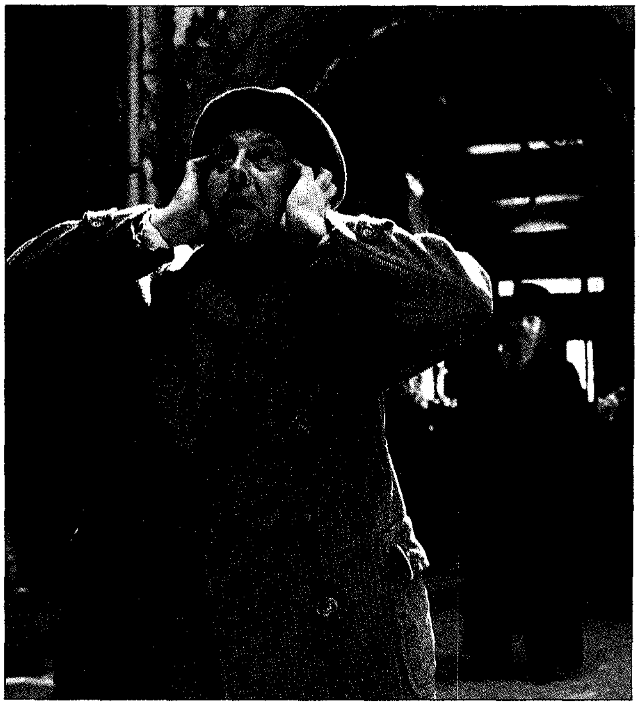
VISIT TO A KINKY PLANET

"...A film about aliens searching for ecstasy, *Liquid Sky* must be the funniest, dirtiest science-fiction movie ever made..."

Liquid Sky, THE LOW-BUDGET TRIUMPH of the year, is a science-fiction fantasy with a wonderfully smutty premise: Unseen aliens, searching for heroin, land in their tiny flying saucer on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of smack. But the aliens, it turns out, are greedy; they also want a euphoria-inducing chemical secreted by the brain during orgasm, a chemical somewhat similar to heroin. Since Margaret, a wanly beautiful decadent with spiky hair, is constantly besieged by seducers and rapists of both sexes, she produces a lot of chemicals for the aliens; when her pursuers make love to her, they suddenly dematerialize in an explosion of iridescent orange-green-blue tone. Margaret, beginning to enjoy her power, becomes an avenger; by the end she has killed off all her lovers and tormentors, and she ascends to heaven in the flying saucer.

The movie becomes even funnier when you reflect that it was made by a group of Soviet émigrés: The filmmakers, like the aliens, are explorers seeking out exotic pleasures denied them in their own arid homeland. Director Slava Tsukerman, who has been here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, New Wave performance artists snarling "provocative" lesbian songs into microphones. Margaret and her circle are pure electric theater—lewd, self-destructive, probably doomed. They live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. All their energy seems to go into their clothes, an amazing mixture of Kabuki, Weimar, and debutante rags. They may not look like much in daylight, but they give the movie the charge of glamour, the nasty wit of punk narcissists living up to an extreme image at the risk of death.

Superbly photographed by Yuri Neyman, *Liquid Sky* offers us a New York in which somber insurance towers and the Empire State Building glow against turquoise or lavender skies like the coldly monumental peaks of a comic-book planet. Anne Carlisle, the queen of this gleaming star, has the nearly transparent blondness of David Bowie in *The Man Who Fell to Earth.* In the ultimate androgynous triumph, she plays a sullen male model as well as Margaret and thus gets the chance to make love to herself, with spectacular results. *Liquid Sky* has got to be the funniest, craziest, dirtiest, most perversely beautiful science-fiction movie ever made.



Screams of the city: *Gunter Lamprecht tries to shut out Berlin.*

THE WEIGHT OF RAINER Werner Fassbinder's despair seems to have impressed a fair number of critics as the authentic stamp of an artist's temperament. For a while I was a believer, too, but, as readers of this column know, I have lost my faith. Thus, I cannot tell you whether Fassbinder's fifteen-hour-and-21-minute TV mini-series **Berlin Alexanderplatz** is a revolutionary breakthrough in film form (as has been claimed), for I was unable to sit through more than three and a half hours of it. "A Mt. Everest of modern cinema," one critic called it. But are critics really enjoying *Berlin Alexanderplatz*? Or are they praising it because, like the mountain, it is *there?*

Berlin Alexanderplatz is based on the wonderful novel of the same name by Alfred Döblin (1878–1957), a Jewish psychiatrist and writer who lived in the working-class district of Alexanderplatz (now in East Berlin) during the twenties. Published in 1929, the book was translated into English in 1931 by James Joyce's friend Eugene Jolas, and even in translation much of it seems Joycean in texture. A mixture of realistic narrative, deadpan scientific discourse, political speeches, Berlin guidebook, and stream-of-consciousness rumination, it is at times squalid and tragic, but it's anything but depressed in spirit.

Döblin's Everyman hero is Franz Biberkopf, a heavyset worker of generally stolid and pacific temper thrown about by the social disintegration of the time and his own sexual urges. When the book and movie open, Franz has been released from prison after serving four years for the murder of his prostitute girl friend. Trying his hardest to be respectable, he enters a society in which no one can find a job and morality crumples from the demands of an empty belly. He drifts downward into criminality and madness.

Döblin changes voices three times or more in a single page, slipping in and out of the mind of his hero, and Fassbinder tries for the same flexibility, narrating passages himself, breaking the imagery for printed epigrams, planting bits of Döblin's text (for instance, a sex-education pamphlet) in a given scene so that characters will pick it up and read it aloud. Yet, Fassbinder hasn't solved the problem of establishing an equivalent to a great novelist's voice. He tries to create a shift in consciousness through sudden cuts or long pauses, but mere changes in camera angles cannot reproduce anything like Döblin's lightning switch from objective to subjective point of view, and a long pause is just a dead space on the screen. Much of the plod-

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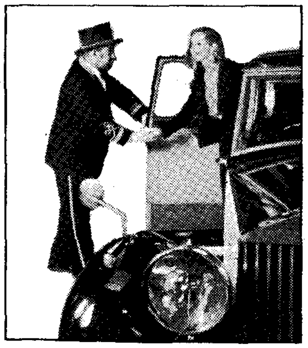

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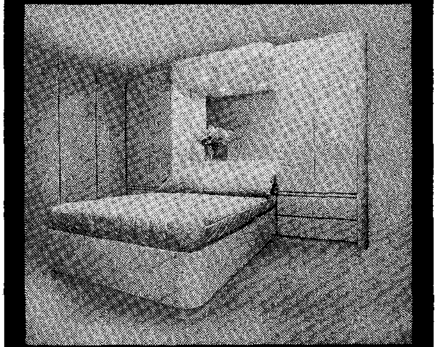

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ding awkwardness of the sections I saw comes from Fassbinder's earnest efforts to do something literary.

Fassbinder claimed Döblin as a major influence on his entire output, but when he adapted the novel (in 1980), he misconstrued Döblin's characteristic tone. The book is sardonic and cool and glancing—terrible things happen without much fuss because modern urban life is like that. But the movie is both sodden and lurid, a peculiar combination of tonalities that is Fassbinder's specialty.

Having loved the music of Wagner and Bruckner all my life, as well as the movies of Dreyer, Bresson, and Ozu, I am hardly hostile to a slow tempo, but Fassbinder's sluggishness, his grindingly sour funk, drives me right up the wall. His characters put their hands over their ears and emit soundless screams; they enter rooms and stand thinking for an eternity, the light slowly dawning in their heavy faces; finally they turn, move into close-up, and speak in the most heavily insinuating tones. Even ordinary exposition is conducted this way, and after a while Döblin's sense of social destiny gives way to Fassbinder's all-encompassing despair. These characters seem logy, stupid, and helpless, rather than trapped or defeated. It's possible that Fassbinder, laying out this vast project in hour-long segments (for broadcast on West German television), may have stretched certain scenes merely to fill his weekly time slot, but whatever the reason, the results are unendurable.

As Franz, Gunter Lamprecht is perhaps ten years too old, but this bearishly physical man acts with his back, neck, and gut, and when he expresses joy his whole body surges—he seems to explode. Lamprecht is a wonderful actor, but the driving force in Franz's character—sensuality and attractiveness to women—doesn't come through. We can't tell why Elisabeth Trissenaar's sluttish Lina is overwhelmed by Franz or why Hanna Schygulla's high-class prostitute remains loyal. As always, Fassbinder is less interested in the specifics of attraction between men and women than in eroticism as the impersonal means of domination and submission.

Some of the darkish settings are lovely—a movie dream of Berlin in the twenties—and Peer Rabin's score, a lacy, soft-textured mixture of period café songs, barely overheard Nazi anthems, and gently dissonant string themes, is extraordinarily evocative. But in general the opening sections of *Berlin Alexanderplatz* lack the vivacity, the tonic strength of art. Not only Döblin's novel but Brecht's plays and the Brecht-Weill musicals have spoiled us for this kind of torpidly pretentious mood painting. ■

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HARBOR BITES

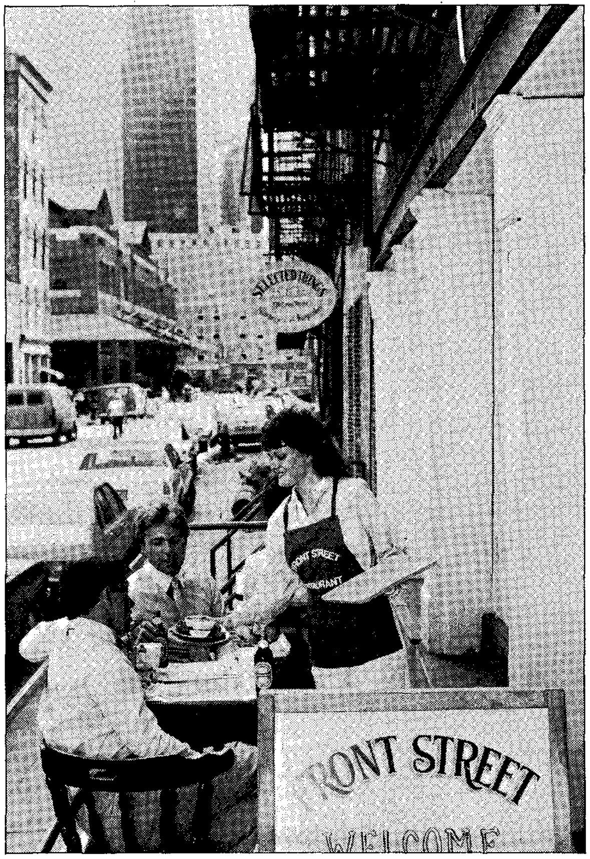
> "...At the Front Street Restaurant, near the South Street Seaport, the barbecued lamb ribs are tiny and succulent..."

IF YOU STAND ON THE WEST SIDE OF Front Street between Beekman Street and Peck Slip and look north, you see two Brooklyn Bridges (one is part of an extraordinary trompe l'oeil mural by Richard Haas). If you look south, you see the brand-new Fulton Market. And if you look behind you, you see, at No. 228, the new **Front Street Restaurant** (406-1560). Co-owned by Bud Frankel and John Demane (who operates a wholesale fish market that supplies the kitchen), it offers self-service by day and service by night.

The large brick-walled dining room is bisected by a bar, a lively jukebox, and a Pac-Man game; beyond them is an open kitchen-grill where Bud Frankel barbecues the chicken and ribs and J.R. Gomez, the young Puerto Rican chef, cooks the fish and shucks the oysters and clams. Alas, the cutlery is plastic, and just about everything(except broiled and baked orders) is served on paper plates and in polystyrene cups. But so much of it is so good that you (almost) don't mind.

One evening the place is virtually empty, but inviting nonetheless. Our friendly waitress suggests we take the table nearest the only other diner so we won't feel lost. The lonesome diner (who turns out to be a Tennessean who loves New York and searches out its best seafood restaurants) recommends the Manhattan clam chowder ($1.50); piping hot, thick with chunks of vegetables and clams, and seasoned with fresh thyme, it has a delicious homemade taste.

Each entrée comes with a salad, a side dish, and hot garlic bread. The salads are composed of crisp romaine lettuce, tomato, sliced cucumber, and grated carrot, and we are offered three dressings: homemade blue-cheese, oil-and-vinegar, and bottled French. (What's French about ketchup and mayonnaise?) Our Tennessee gourmet suggests we try linguine with red clam sauce, the best of the three side dishes offered (the others are French fries and rice pilaf; coleslaw is also available for 75 cents extra). The pasta is al dente and the sauce delicious, made from fresh tomatoes, with basil and oregano—you add freshly grated Parmesan. It is a perfect complement to the flounder ($5.95), two large fillets that have been brushed with butter and sprinkled with paprika before broiling. The fried squid ($4.75) is tender and crisp with a true sea taste, but its tomato sauce, although quite spicy, fails to ignite. Fried clams ($4.85) in a light batter are crisp and meaty.



From the terrace: *Dining alfresco on Front Street.*

On our next visit, business has picked up: Four tables are occupied. Our waitress pronounces the shellfish catch terrific, so we order two dozen littlenecks, two dozen cherrystones, and two dozen oysters (each $6 a dozen), all impeccably fresh—a veritable orgy accompanied by that good garlic bread and washed down with Bud on tap (85 cents for 14 ounces, $1.60 for 26). A large plate of mussels ($3), big and tender and fresh-tasting, swimming in a garlicky butter sauce, is a summery pleasure.

Red snapper ($5.95), the blackboard special, is divinely fresh and above all simply prepared: broiled with a light dusting of paprika and served with fluffy rice pilaf. I try the barbecue combination ($5.95), chicken and lamb ribs baked in a tangy sauce. The chicken is dry, but the ribs are tiny and succulent, an unusual departure from the ordinary.

Lemon mousse ($1.50) is by far the best dessert choice here, its cool tartness a perfect ending to a seaport supper. An old-fashioned, two-crust apple pie ($1.50) with lots of cinnamon is fine, and an unsweetened, moist carrot cake ($1.50) good. But the cheesecake ($1.75), dense and cold, has about as much flavor as the paper plate it is served on. Hearty cups of good coffee are 50 cents. Beer and wine are available, but no liquor.

Front Street is open daily 11 A.M. to 9 P.M. (bar open till 10 P.M.); brunch is served on weekends from noon to 4 P.M. No credit cards.

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The service is remarkably quick and efficient, and the waiters, who bring a bread basket with breadsticks, pumpernickel and white rolls, and butter as soon as you sit down, are charming. Every day there are a dozen or so dinner specials; the price of the same dish can vary from visit to visit due to slight changes in ingredients or method of preparation.

We begin with soup. The beef-and-onion gratinée ($2), chunks of beef in a

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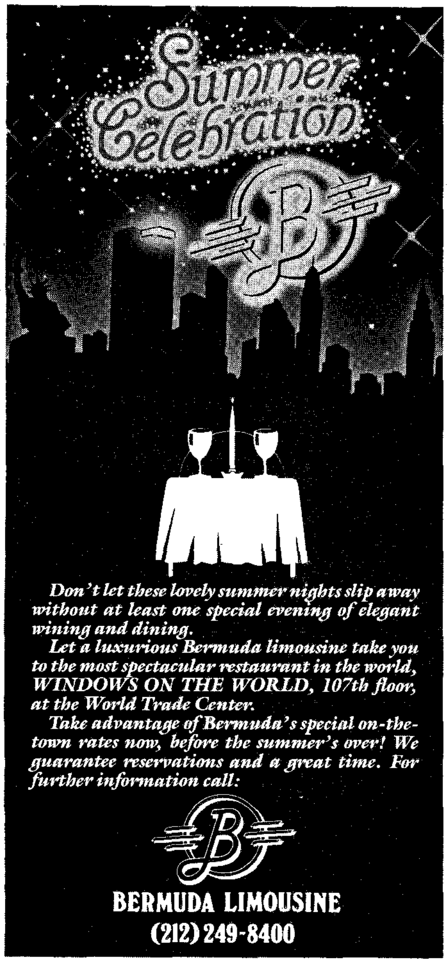
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hearty consommé topped with tons of melted Swiss cheese, is fortifying (good for a night of cramming) and excellent. Another gratinée ($2), this time with three different cheeses—Gruyère, mozzarella, and Jarlsberg—atop a beefy onion consommé, is its equal. Although the cream of asparagus ($1.75) has real asparagus taste, it is bland—high-quality baby food—but the shrimp bisque ($2) is a small masterpiece: a soupçon of tomato, pieces of fresh shrimp, and a smooth curry flavor. Cream of carrot soup ($1.50) is thick and not too sweet, and a mulligatawny ($2), curried chicken soup, is satisfying. An order of tomato-and-avocado-studded guacamole ($3), spiced with cumin and garlic, arrives in a deep bowl with a crown of crisp, oversize taco chips.

Each entrée comes with a salad and vegetable. The restaurant's owner, Shuji Yagi, is Japanese, and the vegetables have the Japanese touch—none is overcooked. The broccoli one night is crisply steamed, lightly seasoned with salt and pepper. But forget the big, soggy home fries—the Japanese haven't mastered them yet. The salad—romaine, butter lettuce, and sprouts, in a sesame dressing—is exceptional.

The fish selection varies every day, as Tom Judd, the manager, orders from the Fulton Fish Market every morning. On one occasion there is lightly broiled sole ($7.50) with black olives in an olive-caper-and- butter sauce (too much butter), and my passion, soft-shell crabs ($8.95)—three of them sautéed in butter, wonderfully simple. Six slices of leg of lamb ($6.95), medium rare and tender, with a faint hint of rosemary, are served with new potatoes and an excellent ratatouille. I envy my son, however, who has chosen the scallops of veal ($7.95). The meat is cooked to perfection, its sauce made with onions, prosciutto, and sliced mushrooms. Two boneless breasts of chicken ($6.95) come in a sauce of fresh basil, tomato, and cream—rich but light. And there are—surprise!—hamburgers ($3.75), plump and served on a well-toasted English muffin with a salad or home fries.

The desserts are all made at 103 Uptown Bakery, the restaurant's gourmet shop, two blocks away. The strawberry-chiffon cake ($1.75) is rich and mousselike but not very refined—it's reminiscent of a college-cafeteria sweet. The pecan pie ($2.50), however, is good, loaded with nuts.

The daily dinner specials are served from 5:30 to 10:45 P.M., but simpler fare is served around the clock. Beer, liquor, and wine are available till 4 A.M.

103 Second Avenue is open daily 24 hours a day. No credit cards.

Food—Very good
Service—Excellent
Ambience—Clean-cut city campus ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

Art

THIS WELL-KNOWN LONG ISLAND GALLERY is having a sale on framed and unframed graphics, signed and numbered. There are several copies available of each graphic: framed Lindner, 30 by 24 in., was $1,000, now $500; framed Oldenburg, 20 by 16 in., was $1,000, now $600; unframed Estes, 26 by 20 in., was $2,500, now $1,750; framed Nevelson, 20 by 16 in., was $650, now $455; framed Rosenquist, 34 by 41 in., was $1,000, now $600; framed Dali, 34 by 25 in., was $1,200, now $700; and graphics by Dubuffet and Hockney. Also, turn-of-the-century posters by Berthon, Chéret, Mucha, and Pal, were $400–$7,000, now 20–25 percent off; and American circus posters from the turn of the century through the 1930s, were $125–$350, now 40–60 percent off. American Express (A.E.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Gallery 169 (The Artist's Bag), 169 Middle Neck Rd., Great Neck, N.Y. (516-466-4899); Tues.–Sat. 10 a.m.–5:30 p.m. By car from Manhattan: Take Long Island Expy. to Exit 33 (Lakeville Rd.); take service road to first stoplight, turn left onto Lakeville Rd.; Lakeville Rd. becomes Middle Neck Rd. Sale through 8/31.*

Sweets

ELLENS IS HAVING A CANDY SALE: 30 percent off on its own handcrafted, mostly bittersweet chocolates with about 25 different fillings (were $9.95–$12.95 a lb.); 25 percent off on all other candies, including Lindt, from Switzerland, Perugina, from Italy, Droste, from Holland, and all bulk candies, such as sour balls—about 150 kinds in all. Minimum purchase is ½ lb. A.E., M.C., V. accepted on purchases of $25 and up. *Ellens, 1165 Madison Ave., near 86th St. (288-1600); Mon.–Fri. 9:30 a.m.–6 p.m. and Sat. till 5 p.m.; through 8/31.*

Faraway Places

IF YOU HAVE BEEN BITTEN BY THE TRAVEL bug, you may want to consider this twenty-day trip to Russia and China. You leave from J.F.K. (or L.A.X., in Los Angeles) on Capitol Air and spend the first day and night in Brussels. Then on to Leningrad, Moscow, Peking, Shanghai, Hangchow, and Hong Kong. You get: airfare, room with private bath in first-class hotels, all meals in China and Russia, Continental breakfast in Brussels and Hong Kong, all ground transfers, and complete guided sight-seeing program in every city but Brussels. The price is $2,895 per person from New York, based on double occupancy. A deposit of $300 per person is required for reservations. Flights leave September 22, October 13, and November 17, and return October 11, November 1, and December 6, respectively. Only twenty seats are available at this price on each flight. For more information and reservations, call or write *Travel-Go-Round, Inc., 516 Fifth Ave., N.Y., N.Y. 10036 (840-7585 or 800-223-5633). Switchboard open Mon.–Fri. 9 a.m.–5:30 p.m.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Kiddies

THIS TINY WEST SIDE SHOP, FEATURED IN "Best Bets," is crammed with top-label clothing and accessories for newborn infants, and children up to size 14. Now a lot of spring and summer merchandise is one-third off: skirts, dresses, and skirt sets by Giggling Lizards, La Puce, Petit Bateau, Sarah Kent, and Wibbies, were $15–$70.50; pants and shorts by Firger's Fatigues, Kadosh, La Puce, Nico Dingo, Norma Kamali, Oshkosh, and Petit Bateau, were $8.25–$54.50; T-shirts by Absorba, Firger's Fatigues, J.M., Petit Bateau, and Yink Ink, were $10–$27.50; diaper sets, short sets, and pants sets by Chocolate Moose, La Puce, Mousefeathers, Nico Dingo, Petit Bateau, and Wibbies, were $15–$108; bathing suits by Absorba, Grace, and Lydo, were $16–$46.50; sweaters by Absorba and Annie's Antics, were $21.50–$54.50. A.E., M.C., V. accepted; no checks; all sales final. *R. G. Crumbsnatcher, 254 Columbus Ave., near 72nd St. (724-8681); Mon.–Fri. 11 a.m.–7 p.m. and Sat. till 6 p.m.; while stock lasts.*

Grandfather Clocks

IF YOU'VE ALWAYS WANTED A GRANDFATHER clock in your hall, you'll be interested in this company's offer. The clocks are all fully assembled, with beveled-glass doors, and all you have to do is put in the pendulum and the weights. Each clock has a moon-faced dial that waxes and wanes with the real moon; Westminster chimes that sound like Big Ben, only softer; a lyre-shaped pendulum and levelers to keep the clock balanced on an uneven floor. The clocks are being offered in several woods and finishes at less than half the factory price: $595 for solid oak, solid oak with walnut finish, or solid Honduran mahogany; $695 for solid rosewood or teak. The various woods and finishes are available with several clock styles: Model 50, 76½ in. high, with divided breakfront crown, rosettes, and finials; Model 60, 75½ in. high, with divided crown and rosettes; Model 70, 73½ in. high, with broken-arch crown; Model 80, 76 in. high, with multiple broken-arch crown. All clocks come with a lifetime guarantee on the case and a five-year warranty on the eight-day movement. Illustrated brochures are available upon request. The company will ship express collect (you pay freight). A.E., M.C., V. accepted; C.O.D.'s accepted if you send a $50 deposit beforehand; refunds possible within 30 days. *King Arthur Clock Company, Inc., P.O. Drawer KA, King Arthur Buildings, Fairhope, Ala. 36532 (205-928-5300); Mon.–Sat. 9 a.m.–5 p.m.; through 9/15.*

For the Bed

THIS IS WHITE-SALE MONTH AT Schachter's, on the Lower East Side, and down comforters, blankets, sheets, and more are priced low. Goose-down comforters covered in 100 percent cotton, stitched in a diamond pattern: twin, now $110; full, now $130; queen, now $160; king, now $180. Dyne white-goose-down comforters in a variety of colors: twin, was $160, now $116; full/queen, was $240, now $180; king, was $300, now $225. Schachter's own lamb's-wool comforters covered in 100 percent cotton: twin, was $85, now $65; full, was $100, now $80; queen, was $120, now $100; king, was $150, now $125. Melbourne merino-wool blankets: twin, was $72, now $54; full/queen, was $100, now $75; king, was $135, now $95. Thermal blankets of cotton or merino wool: twin, were $28 and $40, respectively, now $21 and $30; full/queen, were $42 and $60, respectively, now $31 and $45; king, were $48 and $70, respectively, now $36 and $54. For early birds, only 250 channel-quilted imported-goose-down comforters with cotton back and satin front, now priced to clear: twin, was $150, now $65; full/queen, was $200, now $90; king, was $250, now $110. Mail and telephone orders accepted. M.C., V., checks accepted; all sales final. *J. Schachter Corp., 115 Allen St., N.Y., N.Y. 10002 (533-1150); Sun.–Thurs. 9 a.m.–5 p.m. and Fri. till 2:30 p.m. Take F train to Delancey St., or Second Ave. bus to Allen St. Sale through 9/4.*

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A Complete Entertainment Guide for the Week Beginning August 10.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—A Kuchar Sampler—"Hold Me While I'm Naked"; "Pagan Rhapsody"; "A Reason to Live"; "Wild Night in Reno"; "I An Actress"; "Mongreloid." #2—Aug. 8: "Xala"; "Mandalin." Aug. 9: "Ganga Zubma"; "Barravento"; "Berimbau." Aug. 10-11: "The Big City"; "Plantation Boy." Aug. 12-13: "Xica da Silva"; "Black Girl"; "Borom Sarret." Aug. 14: "Tent of Miracles"; "Ceddó."
3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Aug. 11: "Private School"; "Fast Times at Ridgemont High." Opening Aug. 12: "Cujo."
4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Aug. 8: "Cousin, Cousine"; "Till Marriage Do Us Part." Aug. 9-11: "Meetings With Remarkable Men." Beg. Aug. 12: "Seven Samurai." **AGEE ROOM—**"Breathless (1960)."
6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"Class."
7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Aug. 8: "Vice Squad"; "The Seduction." Aug. 9: "Dragonslayer"; "The Beast Master." Aug. 10: "Tragedy of a Ridiculous Man"; "Moonlighting." Aug. 11: "Quest for Fire"; "Conan the Barbarian." Aug. 12-13: "48 Hrs."; "The French Connection." Aug. 14: "Tess"; "The French Lieutenant's Woman."
9. **ART—8th St. E. of University Pl.** 473-7014. "National Lampoon's Vacation."
10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Aug. 8: "Performance"; "The Birthday Party." Aug. 9: "Fury"; "Manhunt." Aug. 10: "Curse of the Demon"; "Nightfall." Aug. 11: "Pete Kelly's Blues"; "St. Louis Blues." Aug. 12-13: "The Kennel Murder Case"; "The Gracie Allen Murder Case." Aug. 14: "La Dolce Vita."
11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Aug. 11: "Gandhi." Beg. Aug. 12: "Superman III."
13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Aug. 10-11: "Ciao Manhatan"; "Polyester." Aug. 12-13: "Badlands"; "Days of Heaven." Aug. 14: "Hard Days Night"; "Yellow Submarine."
14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Aug. 11: "WarGames." #2—Thru Aug. 11: "Snow White and the Seven Dwarfs."
16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—Thru Aug. 11: "The Road Warrior"; "Blade Runner." Beg. Aug. 12 (tent.): "La Traviata." #2—"The Night of the Shooting Stars." #3—"Diva." #4—Thru Aug. 11: "Jaws 3-D." Beg. Aug. 12 (tent.): "L'Etoile du Nord."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Aug. 11: "Porky's II: The Next Day."
21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru Aug. 11: "Octopussy." Opening Aug. 12: "Cujo."
22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Aug. 11: "Superman III." Beg. Aug. 12: "Zelig."
23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Tent.: "Risky Business."
24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Trading Places." #2—"Krull." #3—"Return of the Jedi."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Octopussy." #2—"Private School."
31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Return of the Jedi."
32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Risky Business." #2—"Porky's II: The Next Day." #3—"Superman III." #4—"Gandhi." #5—"Twilight Zone—The Movie." #6—"Psycho II."
33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Krull." #2—582-5070. "Trading Places."
35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. Thru Aug. 11: "Flashdance." Opening Aug. 12 (tent.): "Curse of the Pink Panther."
36. **MOVIELAND—B'way nr. 47th St.** 757-8320 "Class."
37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Aug. 11: "Star Wars"; "The Empire Strikes Back." Opening Aug. 12: "Cujo." #2—"National Lampoon's Vacation."
38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Flashdance." **EMBASSY 3—**"WarGames." **EMBASSY 4—**"WarGames."
39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Aug. 8: "The Damned"; "Death in Venice." Aug. 9-10: "Zorba the Greek"; "Barabbas." Aug. 11-13: "Last Tango in Paris"; "Lolita." Aug. 14: "The Tin Drum"; "Lili Marleen." #2—Aug. 8-9: "Roadie"; "200 Motels." Aug. 10-11: "Midnight Cowboy"; "Marathon Man." Aug. 12-13: "West Side Story"; "Splendor in the Grass." Aug. 14: "Tess"; "Julia."
41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Aug. 11: "Snow White and the Seven Dwarfs." Opening Aug. 12: "The Golden Seal." #2—"Jaws 3-D."
42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. Woody Allen Film Festival.
44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "WarGames."
45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Staying Alive."
46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Aug. 11: "Octopussy." Opening Aug. 12: "The Golden Seal."
47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Aug. 8: "Los Olvidados"; "Viridiana." Aug. 9: "Simon of the Desert"; "The River and Death." Aug. 10: "Diary of a Chambermaid"; "Nazarin." Aug. 11: "The Exterminating Angel"; "El." Aug. 12-13: "The Bicycle Thief"; "Shoot the Piano Player." Aug. 14: "Gentlemen Prefer Blondes"; "Bus Stop."
48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Risky Business."
50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Flashdance."
51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Kitty and the Bagman."
54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Empire Strikes Back"; "Star Wars."
55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. Thru Aug. 11: "L'Etoile du Nord." Opening Aug. 12: "La Passante."
56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. Thru Aug. 9: "La Traviata." Beg. Aug. 10: "I Married a Shadow."
57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. Thru Aug. 9: "WarGames." Beg. Aug. 10: "La Traviata."
58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"National Lampoon's Vacation." #2—"Twilight Zone—The Movie."
60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The Grey Fox." **CORONET—**"Valentina."
61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Fanny & Alexander."
62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Fanny & Alexander." **CINEMA II—**753-0774. "The Draughtsman's Contract."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Jaws 3-D." #2—832-2720. Thru Aug. 11: "Private School." Opening Aug. 12: "Cujo."
71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Zelig."
72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Class." #2—"Krull"
73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Return of Martin Guerre."
74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "The Star Chamber."
76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "The Twelve Chairs"; "The First Time."
78. **UA EAST—First Ave. at 85th St.** 249-5100 "WarGames."

80. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—"Return of the Jedi." #2—"Trading Places."

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. "Jaws 3-D."

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—Thru Aug. 11 (tent.): "Octopussy." Opening Aug. 12 (tent.): "Curse of the Pink Panther." #2—"National Lampoon's Vacation."

61st Street & Above
West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. "The Star Chamber."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Pauline at the Beach." #2—Thru Aug. 9: "Pauline at the Beach." Opening Aug. 10: "Berlin Alexanderplatz." (Call for more info.) #3—"La Nuit de Varennes."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Thru Aug. 9 (tent.): "Puberty Blues." #2—"Ways in the Night."

89. REGENCY—B'way nr. 67th St. 724-3700. Aug. 8: "Shadow of the Thin Man"; "Grand Central Murder." Aug. 9-10: "The Chosen"; "Next Stop, Greenwich Village." Aug. 11-13: "Guys and Dolls." Aug. 14: "Kid Galahad"; "The Big City."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"The Twelve Chairs." #2—"The First Time."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"National Lampoon's Vacation." #2—"Snow White and the Seven Dwarfs." #3—"Private School." #4—"WarGames."

93. NEW YORKER—B'way nr. 88th St. 580-7900 #1—"Class." #2—"Octopussy."

95. THALIA—95th St. W. of B'way. 222-3370 Aug. 8: Betty Boop and Popeye; Post-Mouse Ub Iwerks. Aug. 9: "The Great Chess Movie"; "Downhill Racer." Aug. 10: "The Assassination", "Throne of Blood." Aug. 11: "The State of Things"; "Alice in the Cities." Aug. 12-13: "Rebel Without a Cause"; "Badlands." Aug. 14: "Grand Illusion"; "La Chienne."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Aug. 8: "True Confessions"; "Mean Streets." Aug. 9: "The Ladykillers"; "The Lavender Hill Mob." Aug. 10: "Marianne & Juliane"; "La Chinoise." Aug. 11: "My Fair Lady." Aug. 12: "Tristana"; "Daughter of Deceit"; "Un Chien Andalou." Aug. 13: "Das Boot"; "The Bridge on the River Kwai." Aug. 14: "Raiders of the Lost Ark"; "North by Northwest."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—"Jaws 3-D." #2—Thru Aug. 11 Woody Allen Film Festival. Beg. Aug. 12: "Angelo, My Love." #3—"Gandhi." #4—Thru Aug. 11: "Porky's II: The Next Day"; "Class Reunion." Opening Aug. 12: "The Golden Seal."

99. ALPINE—Dyckman St. at B'way. 567-3587 "Octopussy."

Museums, Societies, Etc.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777 Free with museum adm. Films by Lou Stoumen—Tue.-Thur., 12:15, 2:15, 4:15 p.m. and Fri.-Sun., 12 noon, 2, 4 p.m.. "The True Story of the Civil War" Tue.-Thur., 5, 6:30 p.m. and Fri.-Sun., 2:45 p.m.. "The Black Fox." Tue.-Thur., 12:55, 3 p.m. and Fri.-Sun., 12:40, 4:45 p.m. "The Naked Eye."

MUSEUM OF BROADCASTING—1 East 53rd St. 752-4690 Sug. contrib. $3, members $2 Tues.-Sat., 12 noon, 1:30, 3 p.m.. "The Beatles—The Early Days." Beg. Aug. 9, 1 15, 2 p.m. Cartoon favorites of Hanna-Barbera Productions.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Performance Video Series (running continuously, daily)—Mon.. "Unbashed Heroics" (1982) by Randy and Berenicci. Tue.. "Phil Glass: Act III, and a Gentleman's Honor" (1983) by John Sanborn. Thurs.. "Swan Lake, Minnesota" (1983) by Kenneth Robins Fri.. "Spine/Time" (1982) by John Sturgeon Sat.. "Secret of the Waterfall" (1983) by Charles Atlas. Sun. "Bad Smells" (1982) by Twyla Tharp Rediscovering French Film, Part II (*all in French, subtitled films are* noted as such)—Aug. 8, 12 noon Les Inconnus

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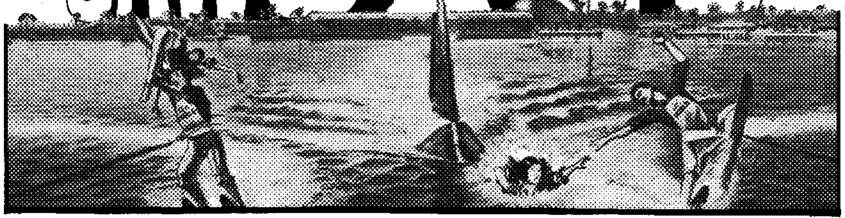

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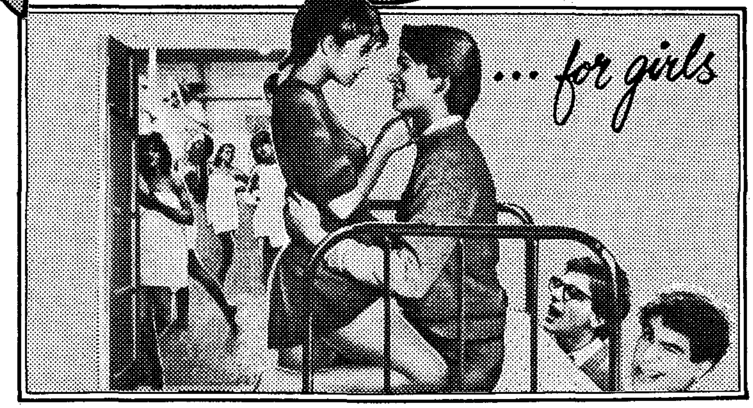

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It's High Noon at the End of the Universe.

METALSTORM

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STARTS FRIDAY AUGUST 19th

CHECK CUE LISTINGS FOR A THEATRE NEAR YOU

dans la Maison" (1942) by Henri Decoin, Eng. subtitles; 6 p.m.: "Quai des Orfevres" (1947) by Henri-Georges Clouzot, Eng. subtitles. Aug. 9, 2:30 p.m.: "Les Anges du Péché" (1943) by Robert Bresson, Eng. subtitles; 6 p.m.: "Boule de Suif" (1945) by Christian-Jaque. Aug. 11, 2:30 p.m.: "Le Baron Fantôme" (1943) by Serge de Poligny; 6 p.m.: 'Un Ami Viendra Ce Soir" (1946) by Raymond Bernard. Aug. 12, 2:30 p.m.: "Le Lit à Colonnes" (1942) by Roland Tual. Aug. 13, 2:30 p.m.: "Dedee d'Anvers" (1948) by Yves Allégret, *Eng. subtitles; 5 p.m.: "Macadam"* (1946) by Blistène, Eng. subtitles. Aug. 14, 2:30 p.m.: "Un Ami Viendra Ce Soir". Films From the Archives—Aug. 13-14, 12 noon: "Ambassador Bill" (1931) by Sam Taylor.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Aug. 8-9, 8, 10 p.m.: "Playtime" (1967) by Jacques Tati, in French, Eng. subtitles. Aug. 10-11, 8, 10 p.m.: "Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean" (1982) by Robert Altman. Aug. 12-13, 8 p.m. and Aug. 14, 3, 7:30 p.m.: The Nadine Gordimer Stories—"Good Climate, Friendly Inhabitants" (1983) by Lynton Stephenson, "Oral History" (1983) by Ross Devenish, "Country Lovers" (1983) by Manie van Rensburg.

NEW YORK FILM FESTIVAL—Alice Tully Hall, B'way at 65th St. 877-1800 ext. 489. Beg. Aug. 12: A New York Film Festival Retrospective, 1963-1972. Aug. 12, 6:30 p.m.: "Weekend" (1967) by Jean-Luc Godard, in French, Italian; Eng. subtitles; 9 p.m.: "Woman in the Dunes" (1964) by Hiroshi Teshigahara, in Japanese, Eng. subtitles. Aug. 13, 1:30 p.m.: "Red Beard" (1965) by Toshiro Mifune, Japanese, Eng. subtitles; 5 p.m.: "Far From Vietnam" (1967) by Alain Resnais, et al., in French, Eng. subtitles; 7:30 p.m.: "The Spider's Strategem" (1970) by Bernardo Bertolucci in Italian, Eng. subtitles; 9:30 p.m.: "The Last Picture Show" (1971) by Peter Bogdanovich.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. Aug. 9, 6 p.m.: "To Be Or Not To Be" (1942) by Ernst Lubitsch; 8 p.m.: "L'Etoile de Mer" (1928) by Man Ray, "Les Grandes Manoeuvres" (1955) by Rene Clair; 10 p.m.: "Un Chant D'Amour" (1952) by Jean Genet, "Son of the Sheik" (1926) by George Fitzmaurice. Aug. 10, 6 p.m.: "Les Mistons" (1958) by Francois Truffaut, "Zazie Dans le Metro" (1960) by Louis Malle; 8 p.m.: "Manhandled" (1924) by Allan Dwan; 10 p.m.: "The Crowd" (1928) by King Vidor. Aug. 11, 6 p.m.: "Potemkin" (1925) by Sergei M. Eisenstein; 8 p.m.: "Smiling Through" (1932) by Sidney Franklin; 10 p.m.: "Une Partie de Campagne" (1936) by Jean Renoir, "Le Sang Des Betes" (1949) by Georges Franju. Aug. 12, 6 p.m.: "The Iron Horse" (1924) by John Ford; 8 p.m.: "Ordet" (1955) by Carl Theodor Dreyer; 10 p.m.: "Before the Revolution" (1964) by Bernardo Bertolucci. Aug. 13, 6 p.m.: "Tabu" (1931) by R.W. Murnau; 8 p.m.: "The Cheat" (1915) by Cecil B. DeMille; 10 p.m.: "Pattes Blanches" (1948) by Jean Gremillon. Aug. 14, 6 p.m.: "The Judo Saga" (1941) by Akira Kurosawa; 8 p.m.: "Castle of Purity" (1974) by Arturo Ripstein; 10 p.m.: "The Revolt of the Fisherman" (1934) by Erwin Piscator, Mikhail Doller.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Aug. 13, 2 p.m.: "Tillie's Punctured Romance" (1914) by Mack Sennett, with Charlie Chaplin.

SYMPHONY SPACE—B'way at 95th St. 864-5400. Adm. $4, seniors and students $2. Daily at 6, 8, 10 p.m.: "From Mao to Mozart: Issac Stern in China" (1981) by Murray Lerner.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. The Comic Art Show Film Series—animated films from the early days to contemporary times. Shown daily, 11:30 p.m., 12:30, 1:30 p.m.. Mon.: Early Animation (Before Mickey). Tue.: The Art of Walt Disney. Wed.: The Fleischer Brothers. Thur.: Cartoons from Warner Bros. and MGM. Fri.: Contemporary Independent Animation. Film on Art Series—Aug. 7, 12:30: "Life, Liberty, and the Pursuit of Happiness: A Celebration" (1974) by Warren Forma, "*The Art Show That Shocked America*" (1963) by Camera 3, "New York Illustrated: The Whitney" (1968) by NBC-TV, "20th Century American Art: Highlights of the Permanent Collection" (1982) by Russell Connor; 3:30 p.m.: "Europe After the Rain" (1978) by Max Gold, "Artists at Work" (1981) by Mary Lance. Aug. 9, 11, 13, 12:30 p.m.: "Right Out of History: The Making of Judy Chicago's 'The Dinner Party' " (1980) by Johanna Demetrakas, "Heavy Metal on Park Avenue" (1981) by Carolyn Swartz; 3:30 p.m.: "The Artist's Studio: Meyer Shapiro Visits George Segal" (1982) by Michael Blackwood, "Calder's Universe" (1977) by Paul Falkenberg, Hans Namuth, "David Smith" (1983) by E.A. Carmean Jr., Robert Pierce, "Robert Indiana Portrait" (1973) by John Huszar; 6:15 p.m. "Calders Universe", "David Smith". Aug. 10, 12, 14, 12:30 p.m.: "The Artist's Studio: Meyer Shapiro Visits George Segal", "Calder's Universe", "David Smith", "Robert Indiana: Portrait"; 3:30 p.m. *"Right Out of History: the Making of Judy* Chicago's 'The Dinner Party' ", "Heavy Metal on Park Avenue."

Bronx

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—Thru Aug. 11 "Class." Beg. Aug. 12: "Cujo." #2—Tent.: "Krull."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru Aug. 11: "Krull." Beg. Aug. 12: "Curse of the Pink Panther." #2—"Staying Alive."

105. DALE—W. 231st St. at B'way. 884-5300. #1—Thru Aug. 11: "Jaws 3-D." Beg. Aug. 12: "Curse of the Pink Panther." #2—Thru Aug. 11: "WarGames." Beg. Aug. 12: "Cujo."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"Return of the Jedi." #2—"Jaws 3-D." #3—Thru Aug. 11: "Class." Beg. Aug. 12: "Cujo." #4—"National Lampoon's Vacation."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—"National Lampoon's Vacation." #2—"Trading Places."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "Staying Alive."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"Jaws 3-D." #2—"The Star Chamber." #3—"Staying Alive."

117. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—"The Star Chamber." #2—"Jaws 3-D." #3—"National Lampoon's Vacation."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—Thru Aug. 11: "Hard Women"; "Hot & Bothered." 12 Curse #2—"National Lampoon's Vacation." #3—"Jaws 3-D." #4—Thru Aug. 11: "Return of the Jedi." #5—Thru Aug. 11: "Private School." Beg. Aug. 12: "The Golden Seal."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"The Star Chamber." #2—"Krull."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—"Return of the Jedi." #2—"Private School."

204. BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St. 339-1060. Thru Aug. 11: "Private School." Beg. Aug. 12: "Cujo."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"Trading Places." #2—"Staying Alive."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—"Class." #2—Thru Aug. 11: "Jaws 3-D." Beg. Aug. 12: "Curse of the Pink Panther." #3—"National Lampoon's Vacation." #4—"The Star Chamber."

208. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. Thru Aug. 11: "Octopussy." Beg. Aug. 12: "The Golden Seal."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru Aug. 11: "Private School." Beg. Aug. 12: "The Golden Seal." #2—"Jaws 3-D." #3—"Class"; "Breathless (1983)." #4—"Hard Women"; "Hot & Bothered."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—"Return of the Jedi." #2—"The Star Chamber."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Aug. 11: "The Star Chamber." #2—"Return of the Jedi." #3—"Jaws 3-D."

213. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—"National Lampoon's Vacation." #2—Thru Aug. 11: "Octopussy."

221. FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy. 252-6112. "Private School."

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223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Trading Places." #2—"Staying Alive."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "National Lampoon's Vacation." **SOUTH**—Octo

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Aug. 11: "Octopussy"; "Rocky III."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "The Star Chamber."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Aug. 11: "Baby, It's You." Beg. Aug. 12: "Superman III."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Jaws 3-D."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"WarGames." #2—"Krull." #3—"Return of the Jedi." #4—"Staying Alive."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "The Star Chamber."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Aug. 11: "Krull." #2—Thru Aug. 11: "Twilight Zone—The Movie."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Staying Alive." #2—"Jaws 3-D." #3—"Krull."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru Aug. 11: "Class." #2—Thru Aug. 11: "Krull."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Staying Alive." #2—"The Star Chamber."

304. **NEW DORP—LANE—** 351-2110. Thru Aug. 11: "Krull."

305. **NEW DORP—RAE—** 979-0444. #1—"WarGames." #2—"National Lampoon's Vacation."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Return of the Jedi." #2—"Jaws 3-D."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"National Lampoon's Vacation." #2—Thru Aug. 11: "Private School." Beg. Aug. 12: "Cujo."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Octopussy."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—Thru Aug. 11: "Class." Beg. Aug. 12: "Curse of the Pink Panther." #2—"National Lampoon's Vacation." #3—"Krull." #4—"The Star Chamber."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Staying Alive." #2—"National Lampoon's Vacation."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Return of the Jedi." #2—Thru Aug. 11: "Snow White and the Seven Dwarfs." Beg. Aug. 12: "Cujo." #3—Thru Aug. 11: "Octopussy." Beg. Aug. 12: "The Golden Seal." #4—Thru Aug. 11: "Lianna." Beg. Aug. 12: "Curse of the Pink Panther."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Aug. 11: "Psycho II"; "Sting II." Beg. Aug. 12: "Superman III."

407. **DOUGLASTON—MOVIEWORLD.—L.I. Expressway & Cross Island P'kway.** 423-7200. #1—"The Star Chamber." #2—"Jaws 3-D." #3—Thru Aug. 11: "Private School." Beg. Aug. 12: "Cujo." #4—"Krull." #5—"WarGames." #6—"Snow White and the Seven Dwarfs." #7—"Class."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Staying Alive." #2—"Trading Places."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—Thru Aug. 11: "Krull." Beg. Aug. 12: "Superman III." #2—"Staying Alive."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Return of the Jedi." #2—"Trading Places." #3—"National Lampoon's Vacation."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"WarGames." #2—"Krull." #3—"Staying Alive."

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MOVIES

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Class." #2—"Jaws 3-D." #3—"Private School." #4—"The Star Chamber."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"The Star Chamber." #2—Thru Aug. 11: "Class."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—Thru Aug. 11: "Octopussy." Beg. Aug. 12: "Curse of the Pink Panther." #2—"National Lampoon's Vacation."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Class."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Return of the Jedi." #2—"Jaws 3-D." #3—Thru Aug. 11: "Private School." Beg. Aug. 12: "The Golden Seal." #4—Thru Aug. 11: "WarGames." Beg. Aug. 12: "Cujo."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"Return of the Jedi." #2—"Jaws 3-D." #3—"Private School." #4—Thru Aug. 11: "Krull." Beg. Aug. 12: "The Golden Seal." #5—Thru Aug. 11: "Snow White and the Seven Dwarfs." Beg. Aug. 12: "Cujo."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Octopussy." #2—"Trading Places."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "The Star Chamber."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Staying Alive." #2—Thru Aug. 11: "Class." Beg. Aug. 12: "The Man Who Wasn't There." #3—"Trading Places."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. "Jaws 3-D."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Aug. 11: "Octopussy." #2—"Return of the Jedi." #3—Thru Aug. 11: "Private School." Beg. Aug. 12: "The Golden Seal."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Aug. 11: "Porky's II: The Next Day"; "Class Reunion." Beg. Aug. 12: "Octopussy."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. Tent.: "Octopussy."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Aug. 11: "Krull."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Jaws 3-D." #2—"National Lampoon's Vacation."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Aug. 11: "Krull." #2—Thru Aug. 11: "Octopussy."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—Thru Aug. 11: "Krull." Beg. Aug. 12 (tent.): "Superman III." #2—"Octopussy."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—Thru Aug. 11: "Krull." Beg. Aug. 12: "Curse of the Pink Panther." #2—"Trading Places."

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500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—"Krull." #2—"Class."

501. **BALDWIN—RKO—** 223-9230. "WarGames."

502. **BELLEROSE—RKO—** 775-1351. Thru Aug 9: "The Man With Two Brains." Beg. Aug. 10: "Stroker Ace."

503. **BELLMORE—PLAYHOUSE—** 785-5400. "Octopussy."

511. **EAST MEADOW—FLICK—** 794-8008. #1—"Snow White and the Seven Dwarfs." #2—"Octopussy."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Return of the Jedi." #2—Thru Aug. 11: "Private School." Beg. Aug. 12: "Zelig." #3—Thru Aug. 11: "National Lampoon's Vacation." Beg. Aug. 12· "The Golden Seal." #4—"Jaws 3-D "

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru Aug. 11: "Octopussy." Beg Aug. 12: "Superman III." #2—Thru Aug. 11: "Tender Mercies." Beg. Aug. 12: "Angelo, My Love."

516. **FARMINGDALE—RKO—** 249-0122. "An Officer and a Gentleman"; "48 Hrs."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "Return of the Jedi."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"Jaws 3-D." #2—Thru Aug. 11· "Private School." Beg. Aug. 12: "Curse of the Pink Panther."

519. **GARDEN CITY—RKO ROOSEVELT FIELD —** 741-4007. #1—"Trading Places." #2—"National Lampoon's Vacation." #3—"Return of the Jedi."

521. **GARDEN CITY PARK—RKO PARK EAST —** 741-8484. "Staying Alive."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—"National Lampoon's Vacation." #2—"Jaws 3-D." #3—"Return of the Jedi."

524. **HEWLETT—RKO—** 791-6768. Thru Aug. 9: "The Man With Two Brains." Beg. Aug. 10: "Stroker Ace."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—Thru Aug. 11: "Private School." Beg. Aug. 12: "The Golden Seal." #2—Thru Aug. 11: "Snow White and the Seven Dwarfs." Beg. Aug. 12: "Curse of the Pink Panther."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Jaws 3-D." **SOUTH—**"Return of the Jedi."

529. **LAWRENCE—RKO—** 371-0203. #1—Thru Aug. 11: "Krull." Beg. Aug. 12: "Cujo." #2—"Trading Places." #3—"The Star Chamber."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru Aug. 11: "Twilight Zone—The Movie." Beg. Aug. 12: "Superman III." #2—"Octopussy."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Staying Alive." #2—"The Star Chamber." #3—"Krull." #4—"Class." #5—"Trading Places." #6—"Flashdance."

532. **LONG BEACH—LIDO—** 432-0056. Thru Aug. 11: "Octopussy"; "Rocky III." Beg. Aug. 12: "Superman III"; "The Road Warrior."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Jaws 3-D." #2—Thru Aug. 11: "Private School." Beg. Aug. 12: "The Golden Seal." #3—"Class." #4—Thru Aug. 11: "Snow White and the Seven Dwarfs." Beg. Aug. 12: "Curse of the Pink Panther."

534. **LYNBROOK—STUDIO ONE—** 599-1444. "Tender Mercies."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Aug. 11: "Twilight Zone—The Movie." Beg. Aug. 12: "Superman III." #2—Tent.: "Octopussy."

536. **MANHASSET—MANHASSET—** 627-7887. #1—Thru Aug. 11: "Private School." Beg. Aug. 12: "Cujo." #2—"The Star Chamber." #3—Thru Aug. 11: "Octopussy." Beg. Aug. 12: "Curse of the Pink Panther."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Staying Alive."

540. **MASSAPEQUA—PEQUA—** 799-6464. "Return of the Jedi."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—Thru Aug. 11: "Snow White and the Seven Dwarfs." Beg. Aug. 12: "The Golden Seal." #2—Tent.: "Trading Places." #3—"The Star Chamber." #4—"Krull." #5—"National Lampoon's Vacation." #6—Thru Aug. 11: "Staying Alive." Beg. Aug. 12: "Cujo." #7—Thru Aug. 11: "Private School." Beg. Aug. 12: "Curse of the Pink Panther."

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "Class."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. "WarGames."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—"Octopussy." #2—"Porky's II: The Next Day."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. Thru Aug. 11: "Octopussy." Beg. Aug. 12: "Superman III."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Aug. 11: "Octopussy." Beg. Aug. 12: "Octopussy." #2—Thru Aug. 11: "Twilight Zone—The Movie." Beg. Aug. 12 (tent.): "Superman III."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Class." #2—"Krull."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. "The Star Chamber."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—Thru Aug. 11: "WarGames." Beg. Aug. 12: "Cujo." #2—"Staying Alive."

554. PORT WASHINGTON–MOVIES– 944-6200. #1–Thru Aug. 11: "Octopussy." Beg. Aug. 12: "Superman III." #2–"Class." #3–Thru Aug. 11: "WarGames." Beg. Aug. 12: "The Golden Seal."

555. PORT WASHINGTON–SANDS POINT– 883-5074. Thru Aug. 11: "Angelo, My Love." Beg. Aug. 12 (tent.): "Superman III."

557. ROCKVILLE CENTRE–RKO FANTASY– 764-8000. Thru Aug. 11: "Star Wars"; "The Empire Strikes Back."

558. ROCKVILLE CENTRE–RKO TWIN– 678-3121. #1–"Return of the Jedi." #2–"National Lampoon's Vacation."

559. ROSLYN–ROSLYN– 621-8488. #1–"Krull." #2–"Flashdance."

561. SYOSSET–SYOSSET– 921-5810. Thru Aug. 11: "The Empire Strikes Back"; "Star Wars." Beg. Aug. 12: "Cujo."

562. SYOSSET–UA CINEMA 150– 364-0700. "Risky Business."

566. VALLEY STREAM–RKO GREEN ACRES– 561-2100. "WarGames."

567. VALLEY STREAM–SUNRISE– 825-5700. #1–Thru Aug. 11: "The Star Chamber." #2–Thru Aug. 11: "Risky Business." #3–Thru Aug. 11: "Krull." #4–Thru Aug. 11: "Private School." #5–Thru Aug. 11: "National Lampoon's Vacation." #6–Thru Aug. 11: "Jaws 3-D." #7–Thru Aug. 11: "Staying Alive." #8–Thru Aug. 11: "Octopussy." #9–Thru Aug. 11: "Trading Places." #10–Thru Aug. 11: "Return of the Jedi." #11–Thru Aug. 11: "Flashdance."

570. WANTAGH–CINEMA WANTAGH– 221-7784. #1–"WarGames." #2–"Class."

571. WANTAGH–RKO– 781-6969. "Jaws 3-D."

573. WESTBURY–DRIVE-IN– 334-3400. #1–"National Lampoon's Vacation." #2–Thru Aug. 11: "Staying Alive." Beg. Aug. 12: "Curse of the Pink Panther." #3–Tent.: "Krull."

574. WESTBURY–WESTBURY– 333-1911. #1–Thru Aug. 11: "Tender Mercies." #2–Thru Aug. 11: "Flashdance."

Suffolk County

600. AMITYVILLE–RKO– 264-7789. #1–"National Lampoon's Vacation." #2–Thru Aug. 11: "WarGames"; "Rocky III."

601. BABYLON–BABYLON– 669-3399. Thru Aug. 11: "Private School." Beg. Aug. 12: "Curse of the Pink Panther."

602. BABYLON–RKO– 669-0700. #1–"Krull." #2–"Return of the Jedi."

604. BAY SHORE–CINEMA– 665-1722. "Jaws 3-D."

606. BAY SHORE–LOEWS SOUTH SHORE MALL– 666-4000. #1–"National Lampoon's Vacation." #2–"Staying Alive."

609. BRENTWOOD–BRENTWOOD– 273-3900. Thru Aug. 11: "Octopussy." Beg. Aug. 12: "Superman III."

610. BRIDGEHAMPTON–HAMPTONS DRIVE-IN– 537-0770. Thru Aug. 11: "Private School"; "Fast Times at Ridgemont High." Beg. Aug. 12: "Trading Places"; "48 Hrs."

612. CENTER MORICHES–CENTER– 878-2100. Thru Aug. 11: "Octopussy." Beg. Aug. 12: "Superman III."

613. CENTEREACH–CENTEREACH– 588-0088. Thru Aug. 11: "Snow White and the Seven Dwarfs." Beg. Aug. 12: "The Golden Seal."

616. COMMACK–MAYFAIR– 543-0707. "Staying Alive."

617. COMMACK–RKO– 499-4545. #1–"Return of the Jedi." #2–"Krull."

618. COPIAGUE–JOHNNY ALL-WEATHER DRIVE-IN– 842-4258. Tent.: "National Lampoon's Vacation"; "Night Shift."

619. CORAM–CORAM– 698-7200. Thru Aug. 11: "Private School."

620. CORAM–DRIVE-IN– 732-6200. Thru Aug. 11: "Return of the Jedi"; "Modern Problems." Beg. Aug. 12: "Cujo"; "Creepshow."

621. CORAM–PINE– 698-6442. #1–"The Star Chamber." #2–Thru Aug. 11: "WarGames." Beg. Aug. 12: "Curse of the Pink Panther."

622. DEER PARK–DEER PARK– 667-2440. Tent.: "Octopussy."

625. EAST HAMPTON–CINEMAS– 324-0448. #1–"The Star Chamber." #2–"Staying Alive." #3–"Return of the Jedi." #4–"Risky Business." #5–Thru Aug. 11: "Jaws 3-D." Beg. Aug. 12: "Zelig."

627. EAST SETAUKET–RKO FOX– 473-2400. "Return of the Jedi."

628. ELWOOD–ELWOOD– 499-7800. #1–"Trading Places." #2–"National Lampoon's Vacation."

629. FARMINGVILLE–COLLEGE PLAZA– 698-2200. #1–Thru Aug. 11: "Private School." Beg. Aug. 12: "The Golden Seal." #2–Thru Aug. 11: "Class." Beg. Aug. 12: "Curse of the Pink Panther."

630. GREENPORT–GREENPORT– 477-0500. Thru Aug. 11: "Trading Places." Beg. Aug. 12: "Curse of the Pink Panther."

631. HAUPPAUGE–HAUPPAUGE– 265-1814. "The Star Chamber."

632. HUNTINGTON–RKO SHORE– 421-5200. #1–"Return of the Jedi." #2–"Jaws 3-D." #3–"WarGames." #4–"Staying Alive."

633. HUNTINGTON–RKO WHITMAN– 423-1300. "National Lampoon's Vacation."

634. HUNTINGTON–RKO YORK– 421-3911. "Krull."

635. ISLIP–ISLIP– 581-5200. #1–"The Star Chamber." #2–Thru Aug. 11: "Class." Beg. Aug. 12: "Cujo." #3–"Krull."

636. KINGS PARK–KINGS PARK– 269-4422. "Class."

637. LAKE GROVE–RKO SMITH HAVEN MALL– 724-9550. "Octopussy."

638. LAKE RONKONKOMA–LAKESIDE– 981-7100. Thru Aug. 11: "Twilight Zone–The Movie."

639. LINDENHURST–LINDENHURST– 888-5400. Thru Aug. 11: "Octopussy." Beg. Aug. 12: "Superman III."

640. MATTITUCK–MATTITUCK– 298-4405. #1–"Trading Places." #2–Thru Aug. 11: "Krull." #3–Thru Aug. 11: "National Lampoon's Vacation."

641. MONTAUK–THE MOVIES– 668-2393. Aug. 10: "Octopussy." Aug. 11-12: "Psycho II." Aug. 13-14: "Porky's II: The Next Day."

642. NESCONSET–SMITHTOWN ALL-WEATHER INDOOR– 265-8118. "National Lampoon's Vacation." **OUTDOOR–** "The Star Chamber"; "Modern Problems."

643. NORTH BABYLON–NORTH BABYLON– 667-2495. #1–"The Star Chamber." #2–Thru Aug. 11: "Class." Beg. Aug. 12: "Cujo."

644. NORTHPORT–NORTHPORT– 261-8600. Thru Aug. 11: "Octopussy." Beg. Aug. 12: "Superman III."

646. OCEAN BEACH–COMMUNITY– 583-5184. Aug. 8-9: "Lola." Aug. 10-11: "Eating Raoul." Aug. 12-13 "Coup de Torchon." Aug. 14: "Monty Python's The Meaning of Life."

648. PATCHOGUE–PATCHOGUE– 475-0601. #1–"The Star Chamber." #2–"Staying Alive." #3–Thru Aug. 11: "WarGames." Beg. Aug. 12: "Cujo."

649. PATCHOGUE–RKO PLAZA– 475-5225. #1–"Krull." #2–"Jaws 3-D."

650. PATCHOGUE–SUNRISE ALL-WEATHER INDOOR– 363-7200. "Return of the Jedi." **OUTDOOR:**–Thru Aug. 11: "Private School"; "Fast Times at Ridgemont High." Beg. Aug. 12: "Curse of the Pink Panther"; "Rocky III."

651. PATCHOGUE–SUNWAVE– 475-7766. #1–"National Lampoon's Vacation." #2–Tent.: "Trading Places."

653. PORT JEFFERSON–MINI EAST– 928-6555. #1–"Jaws 3-D." #2–Thru Aug. 11: "Class." Beg. Aug. 12: "The Golden Seal."

654. PORT JEFFERSON STATION–RKO BROOKHAVEN– 473-1200. Thru Aug. 9: "The Man With Two Brains." Beg. Aug. 10: "Stroker Ace."

655. RIVERHEAD–SUFFOLK– 727-3133. Thru Aug. 11: "Octopussy."

656. ROCKY POINT–DRIVE-IN– 744-8900. Thru Aug. 11: "Staying Alive"; "American Gigolo." Beg. Aug. 12: "Private School"; "Fast Times at Ridgemont High."

657. SAG HARBOR–SAG HARBOR– 725-0010. Thru Aug. 11: "The White Rose." Beg. Aug. 12: "La Traviata."

658. SAYVILLE–SAYVILLE– 589-0232. #1–Thru Aug. 11: "Flashdance." #2–Thru Aug. 11: "Snow White and the Seven Dwarfs." Beg. Aug. 12: "Curse of the Pink Panther." #3–Thru Aug. 11: "Class."

659. SHIRLEY–DRIVE-IN– 281-5444. Thru Aug. 11: "National Lampoon's Vacation"; "Night Shift." Beg. Aug. 12(tent.): "Krull"; "Tootsie."

Waiter as my appetizer
I'll have Tortellini and Cream,
my entree Mignon au Poivre
with Fried Zucchini Sticks,
and for dessert
Chocolate Chip Cake
. . . and a Diet Soda.

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660. **SHIRLEY TWIN**— 281-4466 #1—Thru Aug. 11: "Porky's II: The Next Day." Beg. Aug. 12: "Superman III." #2—Thru Aug. 11: "Octopussy." Beg. Aug. 12: "The Golden Seal."

662. **SMITHTOWN—SMITHTOWN**— 265-1551. "Jaws 3-D."

663. **SOUTHAMPTON—SOUTHAMPTON**— 283-1300. #1—Thru Aug. 11: "Trading Places." Beg. Aug. 12 (tent.): "Fanny & Alexander." #2—"National Lampoon's Vacation." #3—Thru Aug. 11: "Krull." Beg. Aug. 12: "Curse of the Pink Panther."

664. **STONY BROOK—LOEWS**— 751-2300. #1—"Staying Alive." #2—"Trading Places." #3—"Krull."

667. **WESTHAMPTON—HAMPTON ARTS**— 288-2600. Thru Aug. 11: "National Lampoon's Vacation." Beg. Aug. 12: "Curse of the Pink Panther."

668. **WESTHAMPTON—WESTHAMPTON**— 288-1500. Thru Aug. 11: "Class." Beg. Aug. 12: "Cujo."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE**— 234-7300. #1—Thru Aug. 11: "Jaws 3-D." Beg. Aug. 12: "WarGames." #2—"The Star Chamber."

701. **BEDFORD VILLAGE—CINEMA 22**— 234-9577. Thru Aug. 11: "Trading Places." Beg. Aug. 12: "Cujo."

702. **BRONXVILLE—BRONXVILLE**— 961-4030. #1—"Staying Alive." #2—Thru Aug. 11: "Private School." Beg. Aug. 12: "The Golden Seal." #3—Thru Aug. 11: "Snow White and the Seven Dwarfs." Beg. Aug. 12: "Cujo."

703. **CROSS RIVER—CINEMA**— 763-8811. Thru Aug. 11: "Octopussy."

705. **GREENBURGH—CINEMA 100**— 946-4680. #1—Thru Aug. 11: "Jaws 3-D." #2—Thru Aug. 11: "48 Hrs." Beg. Aug. 12: "The Golden Seal."

707. **HARRISON—SILVER SCREEN CINEMA.**— 835-2961. Aug. 8-9: "Blade Runner"; "The Road Warrior." Aug. 10-12: "The King of Comedy"; "MASH." Beg. Aug. 13: "The Gift."

708. **HARTSDALE—CINEMA**— 428-2200. #1—"The Star Chamber." #2—"National Lampoon's Vacation." #3—"Trading Places." #4—Thru Aug. 11: "Class."

709. **LARCHMONT—PLAYHOUSE**— 834-3001. "The Star Chamber."

710. **MAMARONECK—PLAYHOUSE**— 698-2200. #1—"Jaws 3-D." #2—"Staying Alive." #3—Thru Aug. 11: "Class." Beg. Aug. 12: "Curse of the Pink Panther." #4—Thru Aug. 11: "National Lampoon's Vacation." Beg. Aug. 12: "Cujo."

711. **MOUNT KISCO—MOUNT KISCO**— 666-6900. #1—Theu Aug. 11: "Class." Beg. Aug. 12: "Curse of the Pink Panther." #2—"Staying Alive."

712. **MOUNT VERNON—PARKWAY**— 664-3311. Thru Aug. 11. (tent.): "Twilight Zone—The Movie." Beg. Aug. 12: "Superman III."

713. **NEW ROCHELLE—LOEWS**— 632-1700. #1—"Staying Alive." #2—"Class."

714. **NEW ROCHELLE—RKO PROCTORS**— 632-1100. #1—"Jaws 3-D." #2—"National Lampoon's Vacation." #3—"Return of the Jedi." #4—"Private School." #5—"Trading Places."

715. **NEW ROCHELLE—TOWN**— 632-4000. Thru Aug. 11: "Krull." Beg. Aug. 12: "Curse of the Pink Panther."

716. **OSSINING—ARCADIAN**— 941-5200. #1—"Staying Alive."

717. **PEEKSKILL—BEACH**— 737-6262. #1—"The Star Chamber." #2—"Jaws 3-D." #3—Thru Aug. 11: "Krull." Beg. Aug. 12: "Cujo." #4—Tent.: "Private School."

719. **PEEKSKILL—WESTCHESTER MALL**— 528-8822. #1—"Return of the Jedi." #2—"National Lampoon's Vacation." #3—"Trading Places." #4—Thru Aug. 11: "Staying Alive."

720. **PELHAM—PICTURE HOUSE**— 738-3160. "Octopussy."

722. **RYE—RYE RIDGE**— 939-8177. #1—Thru Aug. 11: "Trading Places." #2—Thru Aug. 11: "WarGames." Beg. Aug. 12: "The Golden Seal."

723. **SCARSDALE—FINE ARTS**— 723-6699. Thru Aug. 11: "L'Etoile du Nord." Beg. Aug. 12 (tent.): "La Traviata."

724. **SCARSDALE—PLAZA**— 725-0078. "Octopussy."

726. **WHITE PLAINS—COLONY**— 948-8828. Thru Aug. 11: "Private School." Beg. Aug. 12: "The Golden Seal."

727. **WHITE PLAINS—GALLERIA**— 997-8198. #1—"Staying Alive." #2—Thru Aug. 11: "Krull."

728. **WHITE PLAINS—UA CINEMA**— 946-2820. "Return of the Jedi."

730. **YONKERS—CENTRAL PLAZA**— 793-3232. #1—"Return of the Jedi." #2—Thru Aug. 11: "WarGames." Beg. Aug. 12: "Curse of the Pink Panther."

731. **YONKERS—KENT**— 237-3440. Thru Aug. 11: "Octopussy." Beg. Aug. 12 (tent.): "Superman III."

732. **YONKERS—MOVIELAND**— 793-0002. #1—"The Star Chamber." #2—Thru Aug. 11: "Jaws 3-D." Beg. Aug. 12: "Zelig." #3—"National Lampoon's Vacation." #4—"Krull."

733. **YONKERS—PARK HILL**— 969-4477. #1—"The Star Chamber." #2—Thru Aug. 11: "Krull." Beg. Aug. 12 (tent.): "Octopussy." #3—Thru Aug. 11: "Private School." Beg. Aug. 12 (tent.): "Superman III."

735. **YORKTOWN HEIGHTS—TRIANGLE**— 245-7555. #1—Thru Aug. 11: "Class." Beg. Aug. 12: "Curse of the Pink Panther." #2—"WarGames."

Rockland County

740. **BLAUVELT—NYACK DRIVE-IN**— 358-1844. Tent.: "Krull"; "Things Are Tough All Over."

742. **MONSEY—ROCKLAND DRIVE-IN**— 356-4040. "Staying Alive."

744. **NANUET—ROUTE 59**— 623-3355. "The Star Chamber."

745. **NANUET—THE MOVIES**— 623-0211. #1—"WarGames." #2—"Krull." #3—"Octopussy." #4—"Jaws 3-D." #5—"Staying Alive."

746. **NEW CITY—TOWN**— 634-5100. #1—"Staying Alive." #2—"Trading Places."

747. **NEW CITY—UA CINEMA 304**— 634-8200. #1—"National Lampoon's Vacation." #2—Tent.: "Jaws 3-D."

748. **NYACK—CINEMA EAST**— 358-6631. "Star Wars"; "The Empire Strikes Back."

750. **ORANGEBURG—303 DRIVE-IN**— 359-2021. Thru Aug. 11: "Private School"; "Fast Times at Ridgemont High." Beg. Aug. 12: "Cujo"; "Creepshow."

751. **PEARL RIVER—CENTRAL**— 735-2530. "Trading Places."

752. **PEARL RIVER—PEARL RIVER**— 735-6500. "Private School."

754. **SPRING VALLEY—CINEMA 45**— 352-1445. "Class."

756. **SUFFERN—LAFAYETTE**— 357-6030. "Return of the Jedi."

758. **WEST HAVERSTRAW—PLAZA**— 947-2220. "Snow White and the Seven Dwarfs."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS**— 775-0070. #1—"Private School." #2—"Jaws 3-D."

774. **DANBURY—CINE**— 743-2200. #1—Thru Aug. 11: "Staying Alive." Beg. Aug. 12: "Cujo." #2—"Trading Places." #3—Thru Aug. 11: "WarGames." Beg. Aug. 12: "Zelig."

775. **DANBURY—CINEMA**— 748-2923. #1—"Return of the Jedi." #2—"The Star Chamber."

777. **DANBURY—PALACE**— 748-7496. #1—"National Lampoon's Vacation." #2—"Risky Business." #3—Thru Aug. 11: "Krull." Beg. Aug. 12: "Curse of the Pink Panther."

779. **FAIRFIELD—COMMUNITY**— 255-6555. #1—"National Lampoon's Vacation." #2—"Jaws 3-D."

780. **FAIRFIELD—COUNTY**— 334-1411. Thru Aug. 11: "Staying Alive." Beg. Aug. 12: "Cujo."

781. **GREENWICH—CINEMA**— 869-6030. "Jaws 3-D."

782. **GREENWICH—PLAZA**— 869-4030. #1—Thru Aug. 11: "Staying Alive." Beg. Aug. 12: "Zelig." #2—"Risky Business." #3—"The Star Chamber."

784. **NORWALK—CINEMA**— 838-4504. #1—"The Star Chamber." #2—"Jaws 3-D."

785. **NORWALK—NORWALK—** 866-3010. "Krull."

788. **SOUTH NORWALK—SONO—** 866-9202. Aug. 8-9: "Say Amen, Somebody." Aug. 10-12: "The Verdict." Aug. 13-14: "The King of Comedy"; "MASH."

789. **SPRINGDALE—STATE—** 325-0250. Thru Aug. 11: "Snow White and the Seven Dwarfs." Beg. Aug. 12: "Flashdance."

790. **STAMFORD—AVON—** 324-9205. #1—"Krull." #2—"Octopussy."

791. **STAMFORD—CINEMA—** 324-3100. #1—"National Lampoon's Vacation." #2—"Trading Places." #3—Thru Aug. 11: "Flashdance." Beg. Aug. 12: "Cujo."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Return of the Jedi." #2—Thru Aug. 11: "Class." Beg. Aug. 12: "Curse of the Pink Panther."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Krull." #2—"National Lampoon's Vacation." #3—"Risky Business."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Return of the Jedi." #2—"Staying Alive." #3—227-9619. "Risky Business." #4—226-6666. "Private School."

796. **WESTPORT—POST—** 227-0500. "Trading Places."

798. **WILTON—CINEMA—** 762-5678. "National Lampoon's Vacation."

New Jersey

(Area Code 201)

Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Jaws 3-D." #2—"The Star Chamber." #3—"Return of the Jedi."

801. **HARRISON—WARNER—** 482-8550. #1—Tent.: "Private School." #2—Tent.: "National Lampoon's Vacation."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"National Lampoon's Vacation." #2—"Return of the Jedi."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Jaws 3-D." #2—"Class." #3—"Krull." #4—"Trading Places."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Staying Alive." #2—"National Lampoon's Vacation." #3—"The Star Chamber." #4—"Private School." #5—"WarGames." #6—"Flashdance."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Aug. 11: "Octopussy"; "The Outsiders." Beg. Aug. 12: "Superman III."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "Krull."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Trading Places." #2—"National Lampoon's Vacation."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Thru Aug. 11: "Snow White and the Seven Dwarfs." Beg. Aug. 12: "The Golden Seal."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Aug. 11: "Private School." Beg. Aug. 12: "Cujo."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "Class."

819. **MILLBURN—RKO—** 376-0800. #1—"The Star Chamber." #2—Thru Aug. 11: "WarGames." Beg. Aug. 12: "Curse of the Pink Panther."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—"Jaws 3-D." #2—"Class." #3—"The Star Chamber."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—Thru Aug. 11: "Octopussy." Beg. Aug. 12: "Cujo." #2—"Private School." #3—"Flashdance."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—"The Star Chamber." #2—Thru Aug. 11: "Private School." Beg. Aug. 12: "Cujo." #3—Thru Aug. 11: "Octopussy." Beg. Aug. 12: "Curse of the Pink Panther."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Staying Alive."

828. **VERONA—VERONA—** 239-0880. Thru Aug. 11: "WarGames." Beg. Aug. 12: "Curse of the Pink Panther."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Return of the Jedi." #2—"Staying Alive." #3—"Trading Places."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Aug. 11: "Porky's II: The Next Day."

841. **CRANFORD—RKO—** 276-9120. #1—"The Star Chamber." #2—"Krull."

842. **ELIZABETH—ELMORA—** 352-3483. "Porky's II: The Next Day"; "Kiss Me Goodbye."

846. **LINDEN—TWIN—** 925-9787. #1—Thru Aug. 11: "Jaws 3-D." #2—Thru Aug. 11: "Class."

848. **ROSELLE PARK—PARK—** 245-0358. "Octopussy."

849. **SUMMIT—STRAND—** 273-3900. Thru Aug. 11: "Class."

851. **UNION—FIVE POINTS—** 964-3466. "National Lampoon's Vacation."

852. **UNION—LOST PICTURE SHOW—** 964-4497. Thru Aug. 11: "L'Etoile du Nord."

854. **UNION—RKO—** 686-4373. #1—"Staying Alive." #2—"Trading Places."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Jaws 3-D." #2—"WarGames." #3—Thru Aug. 11: "Private School." Beg. Aug. 12: "The Golden Seal."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Flashdance." #2—Thru Aug. 11: "Snow White and the Seven Dwarfs." Beg. Aug. 12: "Cujo."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Aug. 11: "Octopussy." Beg. Aug. 12: "Curse of the Pink Panther."

861. **CLOSTER—CLOSTER—** 768-8800. "The Star Chamber."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Staying Alive." #2—"Trading Places." #3—"Jaws 3-D." #4—"Class."

863. **EMERSON—TOWN—** 261-1000. Thru Aug. 11: "WarGames." Beg. Aug. 12: "Curse of the Pink Panther."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Jaws 3-D." #2—Thru Aug. 11: "Private School." Beg. Aug. 12: "The Golden Seal."

866. **FAIRVIEW—TWIN—** 941-2424. Program unavailable.

867. **FORT LEE—LINWOOD—** 944-6900. #1—"National Lampoon's Vacation." #2—Thru Aug. 11: "WarGames." Beg. Aug. 12: "Curse of the Pink Panther."

868. **FORT LEE—SHARON—** 224-0202. "Return of the Jedi."

873. **OAKLAND—TWIN—** 337-4478. #1—"National Lampoon's Vacation." #2—"Krull."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—"Private School." #2—"Octopussy."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Risky Business."

876. **PARAMUS—CINEMA 35—** 845-5070. "Jaws 3-D."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Aug. 11: "Flashdance"; "Airplane II: The Sequel." Beg. Aug. 12: "Superman III"; "The Road Warrior."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Staying Alive." #2—"Return of the Jedi." #3—"Trading Places." #4—Thru Aug. 11: "The Star Chamber." Beg. Aug. 12: "Curse of the Pink Panther." #5—"Class." #6—"Krull." #7—"National Lampoon's Vacation."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—Thru Aug. 11: "Star Wars"; "The Empire Strikes Back." Beg. Aug. 12: "Cujo." #2—"WarGames."

880. **RAMSEY—CINEMA—** 825-2090. "The Star Chamber."

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Aug. 11: "Octopussy." Beg. Aug. 12: "Superman III."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"Trading Places." #2—"Staying Alive."

884. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Aug. 11: "Twilight Zone—The Movie." Beg. Aug. 12 (tent.): "Superman III." #2—Tent.: "Octopussy."

886. **TENAFLY—BERGEN—** 567-0004. Thru Aug. 11: "Krull." Beg. Aug. 12: "Octopussy."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. "Jaws 3-D."

889. **WESTWOOD—PASCACK—** 664-3200. "National Lampoon's Vacation."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ **New films recommended by *New York's* critic.**

ANGELO, MY LOVE—(1hr. 55m., '83) Robert Duvall's sprawling, rambunctious movie about Gypsies asks us to be charmed by an eleven-year-old baby macho who snaps his fingers commandingly at grown women. In this case, as in others, Duvall may have miscalculated. There's some color and some vital life in this movie, but for the most part Duvall has made the lying, thieving Gypsies depressingly petty and argumentative rather than poetic or inspired. The directing style is nagging, semi-improvisational, à la Cassavetes. **97, 513, 555**

BABY, IT'S YOU—(1hr. 45m., '83) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano) who calls himself Sheik and a bright, ambitious, upper-middle-class Jewish girl, Jill Rosen (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The writer-director John Sayles has based the material on an autobiographical story by the producer Amy Robinson, and he stays much closer to Jill than Sheik, an imbalance that hurts the movie badly. Smallish and slender, Rosanna Arquette has a spunky embattled quality, like a prettier Rita Tushingham; she makes us like Jill in everything she does, even when the girl is lusting after status. Spano's Sheik has Valentino eyes, but he's a little too moist in his eagerness to play teen idol; Spano makes him foolish-looking but touching and likeable—a romantic lover. The affair is set against the changing culture of the sixties. R. **232**

BERLIN ALEXANDERPLATZ—(15hrs., 21m., '83) Reviewed in this issue. **86**

BREATHLESS (1983)—(1hr. 45m.) In this dreadful American re-make of Jean-Luc Godard's 1960 classic, the much-undressed Richard Gere plays a low-life stud and car thief who is always jiving, shaking, pumping his hips and shoulders. Gere makes the lowlife so anxious and narcissistic that he's not even enjoyable as a sexual *image*, yet we're obviously supposed to take him as a crumbum saint, a man too alive sexually to conform. In a reversal of the original characters' nationalities, Gere's young hood chases a French architecture student (Valeris Kaprisky) at UCLA, but the story now makes no sense. A French girl in Angeles doesn't have anything remotely comparable to the cultural/erotic significance of Jean Seberg's immortal American college girl abroad. There are a few moments when director Jim McBride sends Gere and Kaprisky racing through the Los Angeles night, or slamming in and out of some scuzzy bar, and the movie comes alive as a seedy-romantic poem about life on the lam, but most of the film is tiresome, and naively bad. L.M. Kit Carson worked with Mc Bride on the screenplay. R. **210**

★ **CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. **89**

CLASS—(1hr. 40m., '83) A boy's best friend turns out to be his best friend's mom. Dir. Lewis John Carlin. With Jacqueline Bisset, Rob Lowe. R. **6, 36, 72, 93, 103, 109, 206, 210, 300, 401, 407, 413, 414, 419, 426, 500, 531, 533, 545, 550, 554, 570, 629, 635, 636, 643, 653, 658, 668, 708, 710, 711, 713, 735, 754, 792, 806, 818, 821, 846, 849, 862, 878**

CUJO—('83) Based on a novel by Stephen King, a family moves to a New England town to escape the high-pressured city life, only to find more mysterious situations in the country. Dir. Lewis Teague, with Daniel Hugh-Kelly, Christopher Stone. R. **3, 21, 37, 70, 103, 105, 109, 204, 307, 403, 407, 420, 422, 529, 536, 541, 552, 561, 620, 635, 643, 648, 668, 701, 702, 710, 717, 750, 774, 780, 791, 817, 822, 825, 858, 879**

CURSE OF THE PINK PANTHER—(1hr. 40m., '83) Chief Inspector Jacques Clouseau is declared a missing person, and a rigged computer is asked to select the one who will find him. Dir. Blake Edwards, with David Niven, Joanna Lumley. PG. **35, 83, 104, 105, 206, 401, 403, 418, 450, 518, 526, 533, 536, 541, 573, 601, 621, 629, 630, 650, 658, 663, 667, 710, 711, 715, 730, 735, 777, 792, 819, 825, 828, 860, 863, 867, 878**

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. **96**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama and much of it is intentionally absurd yet extraordinarily beautiful or funny. R. **16**

★ **DRAUGHTSMAN'S CONTRACT, THE**—(1hr. 47m., '83) In the summer of 1694 Mr. Herbert (Dave Hill), the master of a Wiltshire manor leaves for Southampton. His wife (Janet Suzman) wants a handsome young artist (Anthony Higgins) to do a series of drawings of the estate as a gift for him, but the draftsman will agree only on one condition—that he have the right to make love to Mrs. Herbert as often as he likes. This cold-blooded, outrageous bargain, set out in a precise and formal manner, sets the tone for Peter Greenaway's dark, stylish film. Before it is over, double adultery and double murder will make tiny disturbances at this orderly Restoration estate. Greenaway isn't interested in conventional narrative—we aren't told the author of one murder, or the motive of either—but he holds our interest with lush, opulent settings and a bizarre tone of witty, ironic aggression. R. **62**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet*, intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restaurateur, Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. **61, 62, 663**

★ **FIRST TIME, THE**—(1hr. 35m., '83) This slapstick sex comedy is the archtypal young-man's debut movie. The hero, Charlie (Tim Choate) is a shy teenager from an overprotective Jewish family who enrolls at the hysterically progressive Blossom College (i.e., Sarah Lawrence), where the ratio of women to men is eight to one, and where sex is not only tolerated but celebrated with brass bands. But Charlie strikes out with the girls, and in his film class the pretentious sycophants among the students receive praise for their work from the avant-garde professor while Charlie's neat little parodies of monster movies are scorned as trash. The movie is the story of Charlie's dreamlike triumph over all his tormenters. A protégé of Brian De Palma's, the director, Charlie Loventhal, shares De Palma's exuberant silliness, his mockery, his fondness for film parodies and nonsense. The likably nutty performers include Wallace Shawn as the professor, Marshall Efron as a rather too helpful guidance counselor, and Wendy Jo Sperber as an over-eager student vamp with ruby lips. R. **76, 90**

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. **35, 38, 50, 531, 559, 567, 574, 658, 789, 791, 807, 822, 858, 877**

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. **11, 32, 97**

GIFT, THE—(1hr. 45m., '83) In French, Eng. subtitles. An unsuspecting bank clerk on his final business trip receives a beautiful callgirl as a retirement present from his colleagues. With Clio Goldsmith, Pierre Mondy, Claudia Cardinale. Dir. Michel Lang. R. **707**

GOLDEN SEAL, THE—(1hr. 35m., '83) Set in the Aleutian Islands, a lonely boy befriends a seal and learns of it's value to the adult world. Dir. Frank Zuniga, with Steve Railsback, Penelope Milford. PG. **41, 46, 97, 201, 208, 210, 403, 420, 422, 428, 512, 526, 533, 541, 554, 613, 629, 653, 660, 702, 705, 722, 726, 813, 857, 864**

GREY FOX, THE—(1hr. 32m., '83) A very beautiful, rather placid western from Canada. The veteran stunt man Richard Farnsworth, who recently, in his fifties, became an actor, stars as Bill Miner, an actual stagecoach robber who managed to survive into the twentieth century. Farnsworth, who is tall and powerful, with magnificent blue eyes and a handlebar mustache, has a preternatural stillness about him that is uncanny. He has great authority. The director, Phillip Borsos, has photographed the mountains, plains, and scraggly frontier towns of British Columbia—God's country—in fresh morning light or the elegiac tones of dusk. The photography is so beautiful that you seem to be seeing certain archtypal things—a train rounding a bend—for the first time. If only the movie were more exciting, it might have been great. PG. **60**

JAWS 3-D—(1hr. 37m., '83) A Great White shark gets through a damaged sea gate which separates a sea-park from the ocean. Dir. Joe Alves, with Dennis Quaid, Bess Armstrong. PG. **16, 41, 70, 82, 97, 105, 109, 114, 117, 201, 206, 210, 212, 233, 237, 306, 407, 413, 420, 422, 427, 439, 512, 518, 523, 528, 533, 567, 571, 604, 625, 632, 649, 653, 662, 700, 705, 710, 714, 717, 732, 745, 747, 773, 779, 781, 784, 800, 806, 821, 846, 857, 862, 864, 876, 888**

★**KING OF COMEDY, THE**—(1hr. 48m., '83) Fascinating but coldly sarcastic and despairing study of a pathological show-business hustler, written by Paul D. Zimmerman and directed by Martin Scorsese. Robert De Niro, with a pencil-line mustache and slicked-back hair, plays Rupert Pupkin, a 34-year-old messenger who lives with his mother and aspires to be a famous comic and TV-talk-show host. Obsessed with a Johnny Carson-type entertainer named Jerry Langford (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. The star brushes him off, but Rupert can't hear the contempt in Jerry's voice, and he lays seige to his office, shows up at Jerry's house uninvited for the weekend, and finally kidnaps him and holds him hostage. Rupert is a fantasizing no-talent, hollow and imitative, and what he wants isn't worth having (Jerry Langford looks miserable at the top). The movie is very bitter about show-business as a system of insincerity—even Rupert's dreams are filled with clichés. De Niro intentionally keeps the performance at the level of loathsome caricature, but Sandra Bernhard, as the mad rich girl Masha, who wants to sleep with Jerry, scores with her psychotic riffs; she's so charismatic a loon that we don't worry about the moral implication of laughing at sickies. R. **707, 788**

KITTY AND THE BAGMAN—(1hr. 35m., '83) A woman finds herself alone in Sydney when her husband, supposedly a soldier, turns out to be a criminal. Dir. Donald Crombie, with Liddy Clark. R. **51**

KRULL—(2hrs. 7m., '83) The story of Prince Colwyn on his search for the key to powers that will defend his planet, which faces annihilation. Dir. Peter Yates, with Ken Marshall, Lysette Anthony. PG. **24, 33, 72, 103, 104, 202, 234, 236, 237, 300, 304, 401, 407, 410, 412, 422, 438, 447, 448, 450, 500, 529, 531, 541, 550, 559, 567, 573, 602, 617, 634, 635, 640, 649, 659, 663, 664, 715, 717, 727, 732, 733, 740, 745, 777, 785, 790, 793, 806, 810, 841, 873, 878, 886**

L'ETOILE DU NORD—(1hr. 41m., '83) Based on the book by Georges Simenon, a mystery surrounding a murder aboard a train. Dir. Pierre Granier-Deferre, with Simone Signoret, Phillipe Noiret. PG. **16, 55, 723, 852**

★**LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime*. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. **86**

LA PASSANTE—(1hr. 46m., '83) In French, Eng. subtitles. The story of two couples belonging to different generations. Dir. Jacques Rouffio, with Romy Schneider, Michel Piccoli. **55**

LA TRAVIATA—(1hr. 52m., '83) The Franco Zeffirelli production of Verdi's most delicate opera is luxurious, overwrought, and occasionally a bit silly. Zeffirelli gets a great acting performance out of soprano Teresa Stratas, whose Violetta is perhaps more feverish and brittle than anyone else's, but he almost ruins the performance with over-lavish decoration, too much movement, too much sentiment, and an oppressive literal-mindedness. Everything has to be spelled out; every emotion is a little moist. Stratas's singing sounds a little pinched and edgy, but that may well be the fault of the soundtrack, which is clear but cold and steely. As Alfredo, Placido Domingo is stolid as an actor and vocally a little too large-scale for the role. Cornell MacNeil looks rather worn and sings with a frayed voice, as the elder Germont. James Levine, working with the Metropolitan Opera Orchestra and Chorus, conducts vigorously. **16, 56, 57, 657, 723**

LIQUID SKY—(1hr. 52m., '83) Reviewed in this issue. R. **6**

NATIONAL LAMPOON'S VACATION—(1hr. *40m., '83) The Griswolds drive to California to visit* Walley World. Dir. Harold Ramis, with Beverly D'Angelo, Imogene Coca, Randy Quaid. R. **9, 37, 58, 83, 92, 109, 111, 117, 201, 206, 213, 225, 305, 307, 401, 402, 411, 418, 439, 512, 519, 523, 541, 558, 567, 573, 600, 606, 618, 628, 633, 640, 642, 651, 659, 663, 667, 708, 710, 714, 719, 732, 747, 777, 779, 791, 793, 798, 801, 803, 807, 811, 851, 867, 873, 878, 889**

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. **16**

★**OCTOPUSSY**—(2hrs. 10m., '83) Inventive, insolent, and satisfyingly preposterous. It has something to do with a mad Russian general who wants to blow up an American air base with an atom bomb, and something further to do with jewel smugglers living in extraordinary luxury in India. Louis Jourdan shows up as a swank Afghan sadist; tanned, lightweight, and useless, Jourdan resembles nothing so much as an expensive piece of goods purchased at a duty-free airport. Maud Adams, specialist in advanced bone-structure acting, delivers the howler: "My father became a leading expert on octopi. He called me his little. . . Octopussy." And Kristina Wayborn, a tall Swedish person with lavender nails, exits from James Bond's bedroom by tying her sari to the balcony rail and unwinding herself down to a limousine waiting below. The fun is remarkably consistent. Director John Glen, a former editor, creates sequences with lickety-split timing; Roger Moore, that butterball deity, tucks his entire body under his chin but manages to look relaxed. PG. **21, 30, 46, 83, 93, 99, 208, 213, 228, 308, 403, 418, 423, 428, 436, 437, 447, 448, 503, 511, 513, 530, 532, 535, 536, 547, 548, 549, 554, 567, 609, 612, 622, 637, 639, 641, 644, 655, 660, 703, 720, 724, 731, 733, 745, 790, 809, 822, 825, 848, 860, 874, 882, 884, 886**

★**PAULINE AT THE BEACH**—(1hr. 34m., '83) In French, Eng. Subtitles. The plot of this brilliant erotic comedy is just as artificial as that of a Feydeau play or *La Cage aux Folles,* but Eric Rohmer, the writer-director, is the most refined of farceurs. At a Brittainy beach community, in the month of September, six characters meet, fall in love, misunderstand each other, and part. The spectacularly beautiful Arielle Dombasle plays Marion, a sort of pedantic siren with too many fluently banal ideas about life and love; Marion instructs Pauline (Amanda Langlet), her 15-year-old cousin, and falls in love with Henry (Féodor Atkine), a cultivated roughneck, while her good-looking ex-boyfriend, Pierre (Pascal Greggory), sulks on the sidelines. Characters announce their ideas about themselves and their opinions of the others and then spring into action, contradicting everything they've just said. Despite its artificial plot *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties. Beautifully photographed by Nestor Almendros. R. **86**

PRIVATE SCHOOL—(1hr. 30m., '83) A story of young love at a private school for girls. Dir. Noel Black, with Phoebe Cates, Betsy Russell. R. **3, 30, 70, 92, 201, 203, 204, 210, 221, 307, 407, 413, 420, 422, 428, 512, 518, 526, 533, 536, 541, 567, 601, 610, 619, 629, 650, 656, 702, 714, 717, 726, 733, 750, 752, 773, 795, 801, 807, 817, 822, 825, 857, 864, 874**

PSYCHO II—(1hr. 50m., '83) In this sequel to Hitchcock's 1960 shocker, Norman Bates (Tony Perkins again), the schizoid killer, emerges after two decades in the bin and tries to hold on to his sanity in that awful house on the hill. Perkins, always an underrated actor, is touching and rather funny as he passes in and out of psychotic states and the movie itself, while hardly necessary, is far from a travesty. The screenwriter, Tom Holland, and the director, Richard Franklin, have re-created the look and the story logic of the original with almost slavish fidelity; the movie's ingenuity is pleasing, yet as *Psycho II* goes on and on, and the stabbings and murders pile up, the gruesome stupidity of today's horror-film mentality overwhelms Hitchcock's spirit of comic ghoulishness. With Vera Miles, Meg Tilley, Dennis Frantz, and Robert Loggia. **32, 406, 641**

PUBERTY BLUES—*(1hr. 30m., '83) Growing up as a* girl in the teen surfer gangs of suburban Sydney. The director, Bruce Beresford, has put his heart in the right place—we need to see the trials of adolescence from a girl's point of view. But Beresford's work is crass in feeling and socially ungenerous. The heroine, Debbie (Nell Schofield) and her friends get involved with working-class boys who turn out to be louts and nothing else. Inadvertantly, the movie turns into a cautionary tale for parents of nice girls. Much heartless and crudely unbelievable sex. It's not a convincing film and not very likable, either. R. **88**

★**RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an imposter? If he's an imposter, he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carriere have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. **73**

RETURN OF THE JEDI—(2hrs., 13m., '83) It features spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F.A.O. Schwarz. One is grateful for so much craftsmanship and savvy and also a bit wearied—the opening blast of John Williams's familiar brass theme has become the anthem of a merchandising concept that has completely triumphed. Since the original, parodostic *Star Wars,* George Lucas has confined the jokes to the costuming and the furry creatures. The basic material is now heavy and square. In this resolution of the cycle's themes, Luke Skywalker (Mark Hamill) struggles against his father and the Emperor himself, who turns out to be sepulchral old wheeze in a black hood who extends his fingers and mutters threats like the Wicked Witch of the West. Harrison Ford and Carrie Fisher look dulled out by their pulp lines, though the people designing the creatures (Phil Tippett, Stuart Freeborn) haven't lost their edge. Directed by Richard Marquand. **24, 31, 80, 109, 201, 203, 211, 212, 234, 306, 403, 411, 420, 422, 428, 512, 517, 519, 523, 528, 540, 558, 567, 602, 617, 620, 625, 627, 632, 650, 714, 719, 728, 730, 756, 775, 792, 795, 800, 803, 830, 868, 878**

RISKY BUSINESS—(1hr. 38m., '83) About the lessons learned by a high school senior while his parents are away on vacation. Dir. Paul Brickman, with Tom Cruise, Rebecca DeMornay. R. **23, 32, 48, 562, 567, 625, 777, 782, 793, 795, 875**

STAR CHAMBER, THE—(2hrs. 29m., '83) A young judge becomes involved with the private deliberations of an elite, secretive anti-crime group. Dir. Peter Hyams, with Michael Douglas, Sharon Gless. PG. **74, 85, 114, 117, 202, 206, 211, 212, 231, 235, 303, 401, 407, 413, 414, 424, 529, 531, 536, 541, 551, 567, 621, 625, 631, 635, 642, 643, 648, 700, 708, 709, 717, 732, 733, 744, 775, 782, 784, 800, 807, 819, 821, 825, 841, 861, 878, 880**

STAYING ALIVE—(1hr. 29m., '83) Not just a terrible movie but a vision of the end of movies. In this supposed sequel to *Saturday Night Fever*, Sylvester Stallone has remade John Travolta into a slender version of himself, and turned Tony Manero, the Brooklyn disco-club king, into Rocky on the dance floor. The movie becomes the poundingly upbeat saga of Tony's quest to win as a dancer in Manhattan. As he falls for a snooty British dancer (Finola Hughes) and abuses the sweet American dancer (Cynthia Rhodes) who loves him, the mediocre new "score," by the Bee Gees and the director's brother, Frank Stallone, never shuts up—playing right through the dialogue scenes, finally hustling the actors off the screens with a blast of noise. In the climactic scene, Travolta becomes lead dancer in a Broadway show called "Satan's Alley" which is like nothing ever seen on heaven or earth. Greased body gleaming, he leaps about in a loincloth while various men whip him and Finola Hughes, gnashing her teeth and twisting her arms in front of her face, comes at him like a C.B. de Mille temptress of 60 years ago. Like *Flashdance, Staying Alive* is a movie for people who need nothing more than a beat pounding in their ear. PG. **45, 104, 113, 114, 205, 223, 234, 237, 303, 402, 408, 410, 412, 426, 521, 531, 537, 541, 552, 567, 573, 606, 616, 625, 632, 648, 656, 664, 702, 710, 711, 713, 716, 719, 727, 742, 745, 746, 774, 780, 782, 795, 807, 827, 830, 854, 862, 878, 883**

STROKER ACE—(1hr. 36m., '83) A pathetic excuse for a movie, featuring dumb sex jokes, unexciting car races, and Burt Reynolds *smirking, smirking, smirking*. With Jim Nabors, Loni Anderson, and Ned Beatty. Directed, sort of, by Hal Needham. PG. **502, 524, 654**

SUPERMAN III—(2hrs. 4m., '83) This time Christopher Reeve goes on a bad Kryptonite trip and exhibits hyperactive, destructive behavior. This was a good idea that was not developed, and isn't enough to redeem a labored, noisy, and tedious movie. Dir. Richard Lester, with Richard Pryor. PG. **11, 22, 32, 232, 406, 410, 448, 513, 530, 532, 535, 548, 549, 554, 555, 609, 612, 639, 644, 660, 712, 731, 733, 809, 877, 882, 884**

★ **TRADING PLACES**—(1hr. 46m., '83) Eddie Murphy and Dan Aykroyd switch in this hit about a black street hustler and an upper-crust commodities broker who take over each other's lives. The action is often incredible and the direction, by John Landis (*Animal House*), crude, but the movie is very funny, thanks in large part to Murphy, whose slick charm makes him the most sympathetic of con aritsts. R. **24, 33, 80, 111, 205, 223, 408, 411, 423, 426, 450, 519, 529, 531, 541, 567, 610, 628, 630, 640, 651, 663, 664, 701, 708, 714, 719, 722, 746, 751, 774, 791, 796, 806, 811, 830, 854, 862, 878, 883**

TWILIGHT ZONE—THE MOVIE—(1hr. 42m., '83) A moderately entertaining reworking, on the big screen, of four episodes from Rod Serling's famous old TV series. The best is the episode directed by George Miller, in which John Lithgow, of the immense forehead, is manically funny and touching as a freaked-out airplane traveler convinced that a gremlin riding on the wing will wreck the ship. (Everyone else thinks he's paranoid.) Miller works as if he were actually making a movie, while his American colleagues, choking with reverence for the beloved TV series of their youth, simply blow up TV concepts to the size of the big screen, thereby revealing the puerility of those concepts. John Landis directs a moralistic little fable about prejudice, starring the late Vic Morrow. Steven Spielberg, working at half mast, brings in a sickly and tedious fairy tale set in an old-age home. And Joe Dante tries for something strange and gets it about halfway in a nightmare tale of a woman seduced into a cartoon world created by the fantasies of a demonic little boy. PG. **32, 58, 236, 530, 535, 549, 638, 712, 884**

VALENTINA—(1hr. 25m., '83) The memoirs of a man who fought against Franco in the Spanish Civil War, and was imprisoned in a concentration camp. Dir. Antonio Jose Betancor, with Anthony Quinn, Jorge Sanz, Paloma Gomez. PG. **60**

★ **WARGAMES**—(1hr. 53m., '83) It may be hokum, but it's scary, provocative, and fun, like the best of science fiction. In Seattle, a high-school computer whiz, David (Matthew Broderick), playing around on his terminal, manages to plug into a government computer which tracks Soviet nuclear attacks and launches American counterattacks. Thinking that he's playing a game, David takes the Soviet side and launches strikes against Seattle and Las Vegas. When the government's computer reacts as if an *actual* strike were under way, the scares begin. The screenwriters, Lawrence Lasker and Walter F. Parkes, develop their paranoid premise with considerable logic and a sense of the freaky wit of nuclear strategies, and director John Badham, as always, works in a visually fluent, highly charged style. Badham knows we're obsessed with nuclear war, and he keeps teasing us with the big bang. The movie may be more exploitation than warning, but it's undeniably entertaining. With Dabney Coleman, Ally Sheedy. PG. **14, 38, 44, 57, 78, 92, 105, 234, 305, 407, 412, 420, 501, 546, 552, 554, 566, 570, 600, 621, 632, 648, 700, 722, 730, 735, 745, 774, 807, 819, 828, 857, 863, 867, 879**

WAYS IN THE NIGHT—(1hr. 38m., '83) During the Nazi occupation of Poland, an aristocratic German officer falls in love with a Polish woman involved in the resistance movement. Dir. Kryzysztof Zanussi, with Maja Komorowska. **88**

★ **ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and cliches of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. **22, 71, 512, 625, 732, 774, 782**

Revivals

BADLANDS—(1hr. 24m., '74) The very impressive writing-directing debut of Terence Malick, about a mass murderer and his impressionable girlfriend, with convincing, realistic performances by Martin Sheen and Sissy Spacek. **13, 95**

BICYCLE THIEF, THE—(1hr. 30m., '49) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Milan, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided and amateur cast are almost more real than life itself. With Lamberto Maggiorani, Lianella Carell and Enzo Staiola. **47**

BREATHLESS (1960)—(1hr. 29m.) In French, Eng. subtitles. Jean-Luc Godard's astonshing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **4**

COUSIN, COUSINE—(1hr. 35m., '76) In French, Eng. subtitles. A charming and droll film by Jean-Charles Tacchella about family relations, children growing up, and, mostly, two adults finding themselves in a truly fulfilling relationship, adultery be damned. Beautifully written, directed, and acted. With Marie-Christine Barrault, Victor Lanoux and Marie-France Pisier. **4**

DAYS OF HEAVEN—(1hr. 31m., '78) An oddly unerotic triangle drama set in Texas in 1915, this movie is extraordinarily handsome but perversely uninvolving. With Sam Shepard, Richard Gere, Brooke Adams and Linda Manz. Dir. Terrence Malick. **13**

DOWNHILL RACER—(1hr. 42m., '69) One of the best action-fiction sports films, conveying the thrills and toughness of international skiing competition. A believable story, with excellent acting and taut editing. With Robert Redford, Gene Hackman and Camilla Sparv. Dir. Michael Ritchie. **95**

EXTERMINATING ANGEL, THE—(1hr. 31m., '62) In Spanish, Eng. subtitles. A moral fable involving a group of socialites confined to one room over a long period of time. Dir. Luis Buñuel, with Sylvia Pinal, Jose Baviera. **47**

FRENCH CONNECTION, THE—(1hr. 44m., '71) The story, based on fact, of a major dope deal and the NYPD detectives who undid it is a fast, fascinating, gripping, and gritty account of police work. With Gene Hackman. Dir. William Friedkin. **7**

GENTLEMEN PREFER BLONDES—(1hr. 31m., '53) Marilyn Monroe plays eyelash-batting Lorelei Lee, the girl with a calculating machine for a heart. Though it has little of her wit or poignancy, Anita Loos liked this version of her novel about two girl friends—one out for a rich husband, the other for true love—and the suckers, playboys, and clowns they make short work of. Jane Russell is the friendly one. They deliver the pretty-good songs with spirit and act with the confidence of two tanks. A very enjoyable second-rate movie. Dir. Howard Hawks. **47**

GRACIE ALLEN MURDER CASE, THE—(1hr. 15m., '39) Miss Allen is in top form here, even better than in her later TV series. A Philo Vance film for Gracie fans—others might not love it. With Warren Williams, Kent Taylor, and Ellen Drew. Dir. Alfred E. Green. **10**

GRAND ILLUSION—(1hr. 52m., '37) In French, Eng. subtitles. Probably the best treatment of the dying of chivalry in warfare and the passing of aristocracy from the modern world ever made. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. **95**

LA DOLCE VITA—(3hrs., '61) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference allow him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimee. **10**

LAST TANGO IN PARIS—(2hrs. 9m., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance reaches great eloquence in his extended monologues. Maria Schneider is his frizzy-haired partner. Dir. Bernardo Bertolucci. **39**

LAVENDER HILL MOB, THE—(1hr. 22m., '51) A marvelous comedy about a mousey little clerk (Alec Guinness) who steals a million pounds from the Bank of England. With Stanley Holloway, Marjorie Fielding, and Audrey Hepburn in a bit part. Dir. Charles Crichton. **96**

LOLITA—(2hrs. 31m., '62) Much better than the reviews indicated at the time. In Stanley Kubrick's film (Nabokov did the screenplay himself), Lolita has been aged a couple of years (she's played by Sue Lyon), but the book's satiric savagery is intact. With classic performances by James Mason as the nymphet-inspired Humbert, Peter Sellers as his nemesis Quilty, and Shelley Winters as the unfortunate Charlotte Haze. It's Kubrick's last film before he became an institution. **39**

MEETINGS WITH REMARKABLE MEN—(1hr. 48m., '79) An epic based on autobiographical writings of the Russian mystic G.I. Gurdjieff. For years the young Gurdjieff wanders about Afghanistan talking to gurus, wise men, dervishes, and fellow seekers. What they say to him is either ineffably profound or gnomic nonsense, depending on your point of view. Dir. Peter Brook. **4**

MIDNIGHT COWBOY—(2hrs., '69) Jon Voight and Dustin Hoffman are dazzling in John Schlesinger's film. Based on James Leo Herlihy's compassionate and comic novel about loners and hustlers in New York. **39**

NORTH BY NORTHWEST—(2hrs. 16m., '59) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as an innocent New York ad man mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. **96**

PERFORMANCE—(1hr. 46m., '70) James Fox as a gangster on the lam who takes refuge in the apartment of Mick Jagger's retired rock star. This mixture of drugged passivity and sado-masochistic decadence is either profound or ludicrous, depending on what you bring to it. Jagger has one great number with his hair slicked down. Dir. Nicolas Roeg and Donald Cammell. **10**

ROADIE—(1hr. 46m., '80) A disastrous film with Meatloaf as a Texas beer-truck driver who becomes a technician and jack-of-all-trades for a rock producer. It's all wild, lurid slapstick in electric colors—rather like a whimsical album cover without any point. Not a laugh anywhere, and not enough music to make up for the klutzy farce. With Kaki Hunter and Art Carney, and musical bits by Blondie, Roy Orbison, Hank Williams Jr. and others. Dir. Alan Rudolph. **39**

STAR WARS—(2hrs. 1m., '77) The George Lucas winner, which can be enjoyed, depending on your age and predilection, as a grand romantic adventure or a parody of Buck Rogers-type serials. The best scene: the intergalactic bar, where the furry, snouted, and clawed flotsam and jetsam of a hundred stars come to rub elbows. Starring Mark Hamill, Harrison Ford, Carrie Fisher and Alec Guinness. **37, 54, 557, 561, 748, 879**

TESS—(2hrs. 50m., '80) Roman Polanski's adaptation of Thomas Hardy's Victorian novel *Tess of the D'Urbervilles* is extraordinarily well crafted but a little too placid. Polanski gets Hardy's feeling for the Dorset countryside and lifestyles, but misses the anguish seething under the surface. As the proud, tragic Tess, Nastassia Kinski is as beautiful as the young Ingrid Bergman, but there's very little modulation from one mood to the next. With Leigh Lawson and Peter Firth. Exquisite cinematography by Ghislain Cloquet and Geoffrey Unsworth. **7, 39**

THRONE OF BLOOD—(1hr. 45m., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. **95**

TIN DRUM, THE—(2hrs. 22m., '80) In German, Eng. subtitles. An anguished fable of modern European dislocation—social collapse, family brutality, the rise of Nazism—told through the prism of a little boy's experience. The boy is so repelled by the bestiality around him that he decides, at the age of three, to stop growing. Many of the strongest scenes express simple disgust at the ordinary crudities of lower-middle-class life. The movie shakes us, but its anger and disgust seem aimed at the wrong targets. Adapted from the Günter Grass novel. Dir. Volker Schlöndorff. **39**

XALA—(2hrs. 15m., '75) In French and Woloff, Eng. subtitles. A comedy-drama, filmed and set in Senegal, about corrupt businessmen taking over from the colonialists, and their lingering superstitions and customs. The satirical detail on various lifestyles is fascinating. A quite unusual film. With Leye Thierno. Dir. Sembene Ousmane. **2**

YELLOW SUBMARINE—(1hr. 30m., '69) A charming animated feature containing the Beatles, their music, a fiesta of color, and a barrel of gentle wit. Pepperland, the peaceful home of the Lonely Hearts Club Band, is attacked by Blue Meanies, and a wonderful escape odyssey follows. Dir. George Running. **13**

THEATER

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Broadway

Previews and Openings

Monday, August 8

THE CORN IS GREEN—Cicely Tyson stars in a revival of Emlyn Williams's play about a middle-aged spinster who journeys to a Welsh mining village to establish a school; directed by Vivian Matalon. With Peter Gallagher, Mia Dillon, Elizabeth Seal, Gil Rogers, and Marge Redmond. Previews now prior to an 8/22 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 45 min. Credit cards.

Tuesday, August 9

LA CAGE AUX FOLLES—George Hearn and Gene Barry star in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. Previews begin 8/9 prior to an 8/21 opening. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; *spec.* balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 15 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Diahann Carroll, Geraldine Page, and Lily Knight, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible *scandal; directed with skill and imagination* by Michael Lindsay-Hogg. Tues.-Sat. at 8, $26.50-$32.50; Wed. at 2, $20-$26; Sat. at 2, Sun. at 3, $22.50-$28.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. Major credit cards. ●

AMADEUS—David Birney, John Thomas Waite, and Maureen Moore in a play by Peter Shaffer, set in *Vienna, about the love-hate relationship between* Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 45 min. All major credit cards. ● ●

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Elizabeth Franz, Peter Michael Goetz, Theresa Diane, J. Patrick Breen, Jodi Thelen, and Joyce Van Patten. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$33; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$28. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

THE CAINE MUTINY COURT-MARTIAL—Michael Moriarty, Philip Bosco, and William Atherton in a cannily constructed, constantly percolating, and well-acted revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, $27; Sat. at 8, $30. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs., 30 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 45 min. Credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Mon.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ●

FIVE-SIX-SEVEN-EIGHT. . .DANCE!—Sandy Duncan, the Rockettes, Don Correia, Armelia McQueen, Ken Sacha, Bill Irwin, and Marge Champion in a musical conceived, directed, and choreographed by Ron Field, with songs by Harper, Zipple, Coleman, Kern, and Berlin. Two shows daily at 2:30 & 8 (except Thurs.); $16-$20; thru 9/5. **Radio City Music Hall,** 50th St. & 6th Ave. (246-4600). 2 hrs. Credit cards.

42ND STREET—Elizabeth Allen, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which *was made into the 1933 Warner Bros. film classic* about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Sat. at 8, Sat. at 2, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Major credit cards. ● ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—An exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the *Old Testament, directed and choreographed by* Tony Tanner, is splendid and charming, and the cast, now led by David Cassidy, is lovable from top to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3; $27.50-$40. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards. ●

MAME—Angela Lansbury recreates the title role in the musical by Jerome Lawrence, Robert E. Lee, Jerry Herman, adapted from Patrick Dennis's novel *Auntie Mame;* directed by John Bowab. With Anne Francine, Jane Connell, Willard Waterman. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $24-$40; Fri. & Sat. at 8 $27-$45; Wed. at 2, $15-$30. **Gershwin,** 51st W. of Bdway (586-6510). hrs., 45 min. Credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $20-$35; *Sat. at 2, Sun. at* 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $20-$32.50; Wed. at 2, $20-$27.50. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no *intermission). All major credit cards.*

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Anita Morris. Mon.-Thurs. at 8, $32.50-$45; Fri. & Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7, Wed. at 2; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Dina Merrill, George S. Irving, Lara Teeter, George de la Pena, and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

PASSION—Frank Langella, Bob Gunton, Cathryn Damon, E. Katherine Kerr, Roxanne Hart, in Peter Nichols's play about a married man who is having an affair; directed by Marshall Mason. Tues.-Sat. at 8, Wed. & Sat. at 2; Sun. at 3; $17.50-$37.50. **Longacre,** 220 W. 48th (239-6200). 2 hrs., 30 min. All major credit cards.

CLOSED

TORCH SONG TRILOGY—Harvey Fierstein's *trio of* plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with David Garrison and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Jonathan Hadary plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Estelle Getty, Paul Joynt, Fisher Stevens, Diane Tarleton, and Susan Edwards complete the cast; directed by Peter Pope. **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ●

YOU CAN'T TAKE IT WITH YOU—Elizabeth Wilson, Jason Robards, Rex Robbins, and Colleen Dewhurst in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb; featuring Sandy Faison, Rosetta Le Noire, Meg Mundy, Richard Wood, Carol Androsky, and Bill McCutcheon. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

Off Broadway

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular radio personalities who have a top-rated talk show; directed by *Barnet Kellman; featuring* Holland Taylor (who is one of the very few utterly graceful, attractive, elegant, and technically accomplished actresses in our theater), Keith Charles, and Kelle Kipp. Wed.-Sat. at 8, Sat. at 2; $21.40-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

CLOUD NINE—Caryl Churchill's comedy about con*trast in sexual mores of past and present is a bundle* of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $17.50-$22.50; thru 8/21. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782). ● ●

THE CRADLE WILL ROCK—Return engagement of the revival of Marc Blitzstein's satire on the evils of a town run by a corporation; directed by John Houseman; featuring Lisa Banes, James Harper, and Brooks Baldwin. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22; thru 9/4. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

DOGS—Musical about nine stray dogs and one human mayor, with lyrics and music by James Stewart Bennet; directed by Charles G. Horne (who co-authored the book). Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15-$17. **Perry St. Theater,** 31 Perry St. (255-7190).

AN EVENING WITH QUENTIN CRISP—Observations, anecdotes, and stories from the author of *The Naked Civil Servant* and *How to Become a Virgin* Crisp will also answer questions from the audience. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 8; $15; thru 9/4. **Actors' Playhouse,** 100 Seventh Ave. (691-6226).

EXTREMITIES—William Mastrosimone's play, starring Farah Fawcett, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Lorna Luft, and Marion McCorry. Tues.-Fri. at 8, Sat.

at 7 & 10, Wed. at 2:30, Sun. at 3; $22-$24. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GREATER TUNA—Ronn Carroll and Michael Jeter star in a new comedy about Texas's third smallest town, written by Jaston Williams, Joe Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

HARLEM RENAISSANCE—Titus Walker's play, based on the history of Harlem during the 1920s and 30s, is about a black family that moves to the North during the great influx; directed by the author, and with a cast of 20 singers and dancers. 8/19 & 20 at 8, 8/21 at 5:30. **Carter,** 250 W. 43rd (391-1880).

JEEVES TAKES CHARGE—Edward Duke stars in this one-man, two-act, 12-character play based on the Wodehouse novels; directed by Gillian Lynne. Tues.-Sat. at 8, Wed., Sat., & Sun. mats at 2; $16-$20; thru 9/4. **Roundabout/Haft Theater,** 227 W. 27th (242-7800).

THE KNACK—John Abajian and Peter Gordon in Ann Jellicoe's comedy about the art of picking up girls, set in the swinging London of the 1960s; directed by Peter Gordon. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $16-$20; thru 9/11. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Thurs. at 8, Sun. at 3 & 7:30, $25; Fri. at 8, Sat. at 7 & 10; $27.50. **Orpheum,** 126 Second Ave. (239-6200). ●

ORGASMO ADULTO ESCAPES FROM THE ZOO—Estelle Parsons stars in Dario Fo and Franca Rame's event comprised of eight short plays concerning women's views of their relationships with men. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$14; thru 9/9. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

PREPPIES—Musical, with book by David Taylor and Carlos Davis, music and lyrics by Gary Portnoy and Judy Hart Angelo; directed and choreographed by Tony Tanner. With Dennis Bailey, Kathleen Rowe McAllen, Robert Walton, and an additional cast of nine. Mon.-Fri. at 8, Sat. at 2 & 8; 8/9-17 at $9.99 (special preppie prices). From 8/18, $19.50-$25. **Promenade,** 2162 Broadway (at 75th) (580-1313).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge. With Lee Richardson, Caitlin Clark, Dana Ivey, John Christopher Jones, Jack Ryalnd, Anthony Heald, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Lynn Redgrave now stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. A salute to older people, this is a healthy, exhilarating gesture and the cast is a persuasive ensemble in which every member has a distinctive personality and multiple skills. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $22.50-$25. **Entermedia,** 189 Second Ave. (475-4191).

TRUE WEST—James Belushi and Gary Cole co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Mon.-Thurs. at 8, Fri. & Sat. at 7 & 10; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

WINNERS—Brian Friel's play, in a double bill with George Bernard Shaw's *How He Lied to Her Husband,* starring Sally Dunn, Bill Shust, Mary Sullivan, and Michael Butler; both directed by Nye Herron. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20; thru 9/11. **Roundabout Susan Bloch Theater,** 307 W. 26th (242-7800).

YELLOW FEVER—R.A. Shiomi's mystery-comedy spoof of old private-eye movies that follows the antics of the hard-boiled Sam Shikaze, a Japanese-American character; with Donald Li, Freda Foh Shen, Carol Honda, and Henry Yuk: directed by Tisa Chang. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $12-$18. **47th St. Theater,** 304 W. 47th (586-2696).

Theater Companies

CIRCLE REPERTORY—Sam Shepard's *Fool for Love* deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; with Kathy Baker, Will Patton, Stephen Mendillo, and John Nesci. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 7; $20-$22.50; thru 8/28. 99 Seventh Ave. So. (924-7100).

LA MAMA E.T.C.—Two new plays by Sam Shepard, *Sad Lament of Pecos Bill on the Eve of Killing His Wife,* and *Superstitions.* The first is a comic operetta, the second a play with music about the author's travels. Wed.-Sat. at 7, Sun. at 5 & 7; $6 & $8; 9/8-10/2, **La Mama,** 74A E. 4th St. (475-7710).

MANHATTAN THEATER CLUB—Downstage: Christopher Hampton's *The Philanthropist* takes a look at relationships among the over-educated; directed by Andre Ernotte; 9/17-11/13. Upstage: *Blue Plate Special,* a country musical with book by Tom Edwards, music by Harris Wheeler, lyrics by Mary Fisher; directed by Art Wolff; 10/18-11/20. MTC, 321 E. 73rd (472-0600).

NEW YORK SHAKESPEARE FESTIVAL IN CENTRAL PARK—Joseph Papp presents *Non Pasquale,* a pop opera loosely based on Donizetti's *Don Pasquale;* directed by Wilford Leach; choreographed by Margo Sappington. With Ron Liebman, Priscilla Lopez, and Joe Masiell. Tues.-Sun. at 7:30; 8/9-9/4. Free tickets are distributed at the **Delacorte Theatre** (861-7277) at 6 p.m. on the day of the performance. Friendly advice: get there early. Enter park at 81st & Central Park West, or 79th & Fifth.

127TH ST. REPERTORY—N.R. Davidson's *El Hajj Malik,* a journey through the life of Malcolm X; directed by Ernie McClintock. 8/10-22 at 8; 8/13 at 3; $7. **Walden Theater,** 1 W. 88th (289-5900).

REPERTORIO ESPANOL—Ricardo Talesnik's *Las Quiero a Las Dos,* Carlo Gardel's *El Dia Que Me Quieras;* and *Habana, Antologia Musical,* in Spanish in repertory; $8-$10; thru August. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

THE REPERTORY COMPANY—Shakespeare's comedy, *Twelfth Night,* 8/8-9/18, evenings at 8, Sun. at 2 also; $6. Play will be performed complete, the text uncut. **Actors' Outlet II,** 112 W. 28th (279-4200).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder,* Wed. & Thurs. at 8; *Under Suspicion,* Fri. & Sat. at 8, Sun. at 3; *Murder One,* Tues. at 8; *Revenge Is Sweet,* Mon. at 8; $7. **Theater,** 301 W. 55th (997-9582).

13TH ST. THEATER—Tues., Sat., & Sun. at 9:30, Fri. at 7:30: Israel Horovitz's *The Indian Wants the Bronx.* Wed., Sat. & Sun. at 7:30, Fri. at 9:30: Israel Horovitz's *Line.* Sat. & Sun. at 5, Gilbert & Sullivan's *Patience.* Mon., Tues., & Thurs. at 7:30, Ren Draya's *The Mothers.* Fri. & Sat. at 11, *Premises, Premises,* a comedy troupe. Admission $6. **13th St. Theater,** 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY—George Bernard Shaw's *Misalliance,* directed by Andres Castro. Fri.-Sun. at 8, Sun. mat at 3; $6; thru 10/23. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THAT'S HOW I WAS TOILET TRAINED—Donald Kvares's play is the story of a convicted murderer/disabled vet/novelist, serving a life sentence at an upstate correctional facility, being interviewed by a reporter from his hometown newpaper; directed by Larry Locke. Thurs.-Sun. at 8; 8/25-9/11. **Theater for the New City,** 162 Second Ave. (254-1109).

AND THINGS THAT GO BUMP IN THE NIGHT—Terrence McNally's play about a family living in a basement, with an unnamed danger lurking outside; directed by Libby Lyman. 8/16-9/11 at 8; $4. **Vineyard,** 309 E. 26th (243-5178).

APPOINTMENT WITH DEATH—Agatha Christie's mystery set in a hotel in Jerusalem and the ruins of Petra, starring Mary Orr and Charlotte Jones; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 8/14. **Apple Corps Theater,** 601 W. 51st (664-0027).

THE ATTIC—Abby Gibson and Erica McFarquhar in William Lee's play about a friendship developing between two girls despite racial pressure; directed by James Nicola. Tues.-Sat. at 8:30; $8; thru 10/15. **500 Theater Row,** 500 W. 42nd (929-3567).

A BOLD STROKE FOR A WIFE—Susanna Centlivre's Restoration comedy (1718) about an heiress whose fortune is in the hands of four quarreling guardians; directed by Page Burkholder. Thurs.-Sun. at 8; $6; thru 8/21. **Ohio Theater,** 59 Greene St. (724-1470).

DOUBLE BILL—Denise DeClue's *Algren's Women,* and William Hauptman's *Domino Courts.* Fri. & Sat. at 8, Sun. at 3; $4; thru 8/28. **William Redfield Theater,** 354 W. 45th (772-1357).

FREUD: A ONE-MAN PLAY—Mark Zeller has the title role in a play adapted from the letters and writings of Sigmund Freud. 8/10-14, 17-21, at 8; $4. **Actors Outlet,** 120 W. 28th (929-3567).

THE FUNNIEST SHOW IN TOWN—A comedy by A. R. Bell and Stanley Seidman, directed by Steven Baker. Thurs.-Sun. at 8; $4. **Dramatis Personae,** 25 E. 4th St. (468-8285).

THE HOLLOW—An Agatha Christie murder mystery; directed by Jane Stanton. 8/3-6, 8, 11-13 at 8; 8/14 at 2; $6. **New Vic,** 219 Second Ave. (852-4096).

KISS ME KATE—A revival of the Cole Porter musical with book by Sam and Bella Spewack, produced by the NYU Summer Musical Theater; directed by Dominick Ruggiero. 8/10-12 at 8; $6. **University Theater,** 35 W. 4th St. (598-3067).

MURDER AT THE LAST RESORT—A musical murder mystery by William Brooke, Joyce Stoner, and William Boswell. 8/11, 12, 13, 18, 19, 20, at 8: $4. **Workshop Theater,** Brooklyn College Campus, Flatbush Ave. Brooklyn (434-1900).

MY POOR MARAT—Translated and directed by Alexey Kovalev, Alexei Arbuzov's Russian play concerns three youths who meet during the siege of Leningrad in 1942, and tells of subsequent events in their lives through 1959. Wed., Thurs., & Sat. at 8; $5; thru 9/3. **Actors Corner, West End Ave.** at 107th (568-6435).

PARIS—A revival of the 1928 musical with music and lyrics by Cole Porter; adapted from the play by Marvin Brown; directed by Barbara Vann. Wed.-Fri. at 8:30, Sat. at 7 & 10; $6 & $7; thru 8/21. **Medicine Show,** 6 W. 18th (255-4991).

PIAF: A LOVE SONG—Dorothy Poste stars in this musical, created and directed by her, Byron Ayanoglu and Jiri Schubert. Tues.-Sun. at 8; $15. **Blue Note,** 131 W. 3rd St. (475-8592).

RANGE—Joanne McEntire's one-woman play about a woman surviving in the 19th century as a gold miner and in the 20th as a uranium miner; directed by Jeannine Haas. Wed.-Thurs. at 8, Fri. & Sat. at 7:30 & 10; $6; thru 8/20. **Interart,** 549 W. 52nd (279-4200).

ROBINSON'S MYSTERIES—Richard Robinson's evening of adult psychic illusion and visual hallucination, with co-star Jane Wymore. Thurs. & Fri. at 8:30; $7.50. **Houdini Theater,** 1026 Third Ave. (472-1228).

ROUND TRIP TO BABYLON—Richard W. Harris's tale of incidents inherent in the lives of New York City commuters as they travel to and from work; directed by Ron Mullen. Fri. & Sat. at 8, Sun. at 3; thru 8/21. **Playhouse 51,** 51 W. 19th (675-8013).

THE SEA GULL—Chekhov's drama. Thurs.-Sun. at 8; $5; thru 8/14. **Prometheus,** 239 Fifth St. (477-8689).

SEASON OF HAMLET—Nicole Gut's mood piece with music, directed by Gordon W. Brown, about a father who is murdered. Thurs.-Sat. at 7:30, Sun. at 4; $5; 8/25-9/18. **18th St. Plyhse,** 145 W. 18th St. (580-4139).

SOMETHING MORE—Conceived and directed by Jerry Campbell, a piece charting the evolution of the gay community over the last decade; with David-Christian Hamblin, Tom Loftis, Michael Lynch, and James Valis. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10; $7-$8. **Shandol,** 137 W. 22nd (869-3981).

THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE—Orson Bean and Val Dufour star in Colston Corris's adaptation of the Robert Louis Stevenson story; directed by Christopher Catt. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8. 8/25-9/18. **Apple Corps Theater,** 601 W. 51st (664-0027).

TRIPLE BILL—Samuel Beckett's *Catastrophe,* and *What Where,* both featuring Kevin O'Connor, and *Ohio Impromptu,* all directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

THE UNEXPECTED GUEST—Agatha Christie's murder mystery; directed by Maggie Jackson. Wed.-Sat. at 8; $8; 8/17-9/11. **New Vic,** 219 Second Ave. (866-4190).

WAR GAMES—Neal Weaver's play telling about the son of an army general torn between two loves, one male, the other female. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $8; thru 8/21. **Alvina Krause Theater,** 306 W. 38th (564-3293).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

JOHN GRILLO/LOWELL REILAND—Watercolors/Black asphalt, metal sculpture. Thru 8/12. Lumbard, 38 E. 57th (421-3492). Tues.-Fri. 10-5:30.

PHILIP PEARLSTEIN—Realist, many nudes, watercolors, large charcoal drawings in conjunction with retrospective at Brooklyn Museum, thru 9/18. Frumkin, 50 W. 57th (757-6655). Mon.-Fri. 11-5.

MIMI SAMMIS ROCKEFELLER—Coastlines in oils, thru 8/15. Findlay, 17 E. 57th (421-5390). Mon.-Fri. 10-6.

Madison Avenue and Vicinity

CECIL C. BELL—People in Central Park, the subways, docks, fairs, thru 9/2. Levy, 981 Madison (628-7088). Mon.-Fri. 10-5.

TAMARA DE LEMPICKA—*Elongated, stylized figures,* still lifes, nudes, thru 9/10. Friedman, 26 E. 82nd (794-8950).

BOARDMAN ROBINSON (1876-1952)—Political drawings, thru 8/12. Kraushaar, 724 Fifth (307-5730).

SoHo

LISA NIRENBERG—Obsessive self-portraits in watercolor and pencil on paper, thru 8/20. Ingber, 460 W. Broadway (674-0101). Tues.-Sat. 1-5.

Other

CARLOS DAVILA—Wood wall reliefs, color etchings by this Peruvian, thru 9/30. Dorfman, 831 Broadway (473-2017).

PENNY KAPLAN—"Roman Courtyard," an outdoor environment, thru 8/30. Bellevue Psychiatric Building, First Avenue between 29th and 30th (561-4949).

RAUL OSCAR MARTINEZ—Oils, thru 8/18. Mjaanes, 1050 Second (593-0825). Mon.-Fri. 10-6, Sun. 12-6.

GROUP SHOWS

57th Street

BREWSTER—41 W. 57th (980-1975). Mon.-Fri. 10-5:30. Massive female sculpture by Zuniga plus Carrington, Chagall, Picasso, thru 8/31.

DEUTSCH—20 W. 57th (765-4722). Tues.-Fri. 10-5:30. Early 20th-century Americans, Burchfield, Bluemner plus contemporaries Deem, Sawka, thru 9/7.

DYANSEN—11 E. 57th (489-7830) and 122 Spring (226-3384). Art Deco bronze and ivory sculpture, Erté sculpture, graphics, Icart prints. Thru 8/30.

GALERIA JOAN PRATS—29 W. 57th (486-6770). Tues.-Fri. 10-5. Gallery artists, thru 9/13.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). Tues.-Fri. 11-5. Expressionist drawings, prints, and paintings from 1885 to 1935 by Corinth, Klimt, Kollwitz, Schiele; thru 9/2.

HAMMER—33 W. 57th (644-4400). Mon.-Fri. 10-5. 19th-and 20th-century European and American paintings, thru 9/12.

LUMBARD—38 E. 57th (421-3494). Mon.-Fri. 10-5:30. Watercolors by Grillo, media influences on works on paper by Taylor, monolithic slithers by Reiland; thru 8/12.

MIDTOWN—11 E. 57th (758-1900). Mon.-Fri. 10-5:30. Paintings by members Betts, Bishop, Cadmus, Mayhew, Palmer, Varga, thru 8/27.

ROSENBERG—20 W. 57th (757-2700). Mon.-Fri. 10-5. "Hidden Treasures," by Coignard, Getz, Moore, Yektai, thru 9/3.

SEGAL—63 E. 57th (486-2297). Southwestern artists, thru 9/10.

SPECTRUM—30 W. 57th (246-2525). Mon.-Thurs. 10:30-5:30, Fri. 10:30-2:30. Baseball art, thru 9/6.

SUTTON—29 W. 57th (888-0638). Mon.-Sat. 9:30-5:30. Latin rhythms by Eskenazi, Mora, Quiroz, Sanches, thru 8/27.

WASHBURN—42 E. 57th (753-0546). "Under Glass," by Abbe, Cornell, Hill, Marin, Picasso, Richards, Youngerman; thru 8/30.

WITKIN—41 E. 57th (355-1461). Graphics of the West by Cook, Latham, plus photos by Gilpin, thru 8/12.

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). Tues.-Fri. 10-5. From the gallery collection including Avery, Cornell, Davis, Evergood, Hartley, Hassam, Metcalf, Sloan, thru 9/2.

BORGENICHT—724 Fifth (247-2111). Acrobats by Beckman, abstract steel curves by DeRivera, cryptic mise-en-scenes by Ippolito, figurative wire illusions by Saunders, others, thru 8/31.

DAVIS & LANGDALE—746 Madison (861-2811). Mon.-Fri. 10-4. Kulicke, Shikler plus collage constructions by Herder and postcard collages by Langenstein, thru 9/16.

FABER—666 Fifth (586-8411). Mon.-Sat. 10:30-5:45. Earrings by 50 leading American goldsmiths, 8/11-9/24.

FACADE—741 Madison (744-4997). Tues.-Fri. 2-6. *Architectural, garden design and theater pieces,* thru 8/27.

FOURCADE—36 E. 75th (535-3980). Tues.-Fri. 10-5. New drawings by Baselitz, Berlant, de Kooning, Heizer, thru 9/16.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian sculpture, artifacts, thru 9/12.

MARBELLA—28 E. 72nd (288-7809). Mon.-Fri. 11-5:30. Man and nature by Church, Inness, Martin, Paxson, Richards, thru 10/1.

MCCARRON—1014 Madison (772-1181). Mon.-Sat. 10-5. Master drawings and prints influenced by Graeco-Roman mythology, particularly strong in the Dutch and Flemish 17th-century, thru 9/1.

MERRIN—724 Fifth (757-2884). Tues.-Fri. 10-5. Ancient masks, figures, and heads from early civilizations, thru 8/31.

SABARSKY—987 Madison (628-6281). The German Expressionists Dix, Grosz, Kirchner, thru 9/30.

SCHLESINGER - BOISANTE — 822 Madison (734-3600). Bolotowsky, Dubuffet, Matisse, Severini plus Baron, Levy, Schulz, thru 8/30.

STEINBAUM—903 Madison (734-3373). Lifesize portraits by Hilson using graphite then erased from the canvases, thru 9/10.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. A century of change on the upper West Side seen through photos, maps plus the role of artists in revitalizing New York City communities, 8/8-9/17.

VANDERWOUDE/TANANBAUM—24 E. 81st (879-8200). Mon.-Fri. 10-5:30. Nine contemporaries including Horwitt, Neill, Oppenheim, thru 8/19.

WALTER—1015 Madison (249-8518). Tues.-Fri. 1-5. Bilik, Royo, Sanjurjo, Wheeler, thru 8/30

ZABRISKIE—724 Fifth (307-7430). Young French artists, thru 9/2.

SoHo

14 SCULPTORS—164 Mercer (966-5790). Sculpture from the Johnson atelier, thru 8/13.

GLADSTONE—152 Wooster (505-8690). Brooks, de Rosa, Kozloff, Quinones, thru 8/30.

SUELLEN HABER—133 Greene (505-7800). Mon.-Sat. 11-5. The knot and the spiral in paintings and sculpture, thru 9/29.

HOFFMAN—429 W. Broadway (966-6676). Bieser, Brady, Eddy, LaNoue, Nice, Tworkov, thru 9/7.

JACK—138 Prince (966-4235). Linear drawings, ceramics by Cocteau, collage by Laliberte, many others; thru 9/5.

PLEIADES—164 Mercer (226-9093). 2-D and 3-D works using thick impasto paint; thru 8/13.

22 WOOSTER—(431-5445). Paintings and drawings by Hanford, Rabinowitz, Schwinberg, and Sideman, 8/9-9/3.

VORPAL—465 W. Broadway (777-3939). Mon.-Sat. 10-6, Sun. 1-6. Biondi, Blackburn, Fischer, Morales, Timo, thru 8/30.

WARD-NASSE—178 Prince (925-6951). "Memories, Dreams, and Reflections" by members, thru 8/25.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Plaza (949-5666). Mon.-Fri. 9-5, Sat. 11-5 Somalia in word and image, thru 8/12.

ART IN THE ANCHORAGE—Cadman Plaza W. at Front (underneath Brooklyn Bridge) (619-1955). Daily 12-8p.m. Installations by ten, thru 10/10.

ART ON THE BEACH—Battery Park Landfill, Gate 18, Chambers and West Street (619-1955). Wed.-Sun. 12-5:30. Six installations by artist, architect, and performing artist, thru 9/25.

BAUM—12 W. 37th (695-7200). Mon.-Fri. 9-5:30 Mixed-media by gallery artists, thru 9/5.

BRIDGES—Site-specific outdoor sculpture installed at five prominent locations in Manhattan and Brooklyn, including Brooklyn Bridge-inspired works by Guest and Melamed at Madison Park, by Diggs and Chambers at Pratt Institute (for information call 636-3517).

CARIBBEAN CULTURAL CENTER—408 W. 58th (307-7420). Tues. 11-8 p.m., Wed.-Fri. 11-6, Sat. 1-5. Haitian tapestries, thru 9/23.

DUBELLE—40 W. 17th (929-6200). Tues.-Fri. 1-5. Hopkins, Martin, Meadmore, Parker, Smyth, thru 9/2.

EINSTEIN—243 E. 82nd (628-8782). Mon.-Fri. 10-5:30. Still lifes by Cornell, Sloan, Poltkin, landscapes by Morper, Pekarsky, thru 8/13.

FELICIE—141 E. 56th (752-7567). Mon.-Fri. 10-5:30. Cartoon art including Dick, Garfield, Tracy, B.C., others, thru 9/30.

FIFTY-50—793 Broadway (777-3208). Mon.-Sat 11-6:30. Designs from 1940 to 1953 by Ray and Charles Eames, thru 9/10.

GREY—NYU, 33 Washington Pl. (598-7603). The old and the new West from Remington to de Maria, thru 8/12.

GUILD HALL—158 Main, East Hampton (516-324-0806). Mon.-Sat. 10-5, Sun. 2-5. Larry Rivers presents "Performing for the Family," thru 9/11.

ITC CENTER—866 Second (371-0699). Mon.-Fri. 12-5. Video graphics, logos, posters, illustration, 8/9-9/30.

JAY—13 Jay (925-9424). Fremantle. Great-Rex, Orr, Pyle, thru 8/31.

MANHATTAN PSYCHIATRIC CENTER—Ward's Island (288-7650). Daily 10-sundown. Five site specific environments and sculptures by Ben-Haim, Gross, Habenicht, Steinfort, Williams, thru 8/30.

MASTER EAGLE—40 W. 25th (924-8277). Mon.-Fri. 9:30-4:30. Japanese typographic design, thru 8/30.

P.S. 1—46-01 21st St., Long Island City (784-2084). Mon.-Fri. 10-6. Steel sculpture by Smokler, others, thru 8/31.

PROTETCH MCNEIL—214 Lafayette (226-8957). Large scale sculpture by Armajani, Aycock, Burton, Chamberlain, Ferrara, Miss, thru 9/2.

RYAN—452 Columbus Avenue (799-2304). New York nightlife in the 30's by Hopper, Marsh, others, thru 8/22.

SALVATORE ALA—32 W. 20th (675-3267). Mon.-Fri. 11-5. Five young Roman artists, thru 9/15.

WINDOWS ON WHITE—62 White (269-0320). "Extracts," by Tuthill, thru 8/31.

THE HAMPTONS—Most galleries are showing group shows of gallery artists. (516 area code is necessary).*Adagio* Montauk Highway, Bridgehampton (537-7783)... *Elaine Benson* Montauk Highway, Bridgehampton (766-2417), closed Wed., daily 12-6... *Peter S. Loonam,* Main Street, Bridgehampton, (537-3775), Tues.-Sat. 10-5, Sun. 1-4... *Gallery East,* 257 Pantigo Road, East Hampton (324-9393), closed Wed.... *Vered,* 70A Park Place, East Hampton (324-3303)... *Louise Himelfarb,* 38 Main Street, Southampton (283-4777), Fri.-Sat. 11-5... *Marie Pellicone* 89 Jobs Lane, Southampton (283-6833) Wed.-Sun. 4-9 p.m.... *Southampton,* 47E Jobs Lane, Southampton (764-8733)... *Gayle Wilson,* 48 Jobs Lane, Southampton (283-7430), daily 11-6, Sun. 12-5, closed Wed.... *Chrysalis,* 83 Main Street, Westhampton Beach (288-9178)... *Peri-Renneth,* 65 Main Street, Westhampton (288-5364), Mon.-Sun. 11-6.

Photography

CHRIS CARTER/GEOFFREY GOVE—Surrealistic urban environments in black-and-white/Futuristic

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IN SOHO
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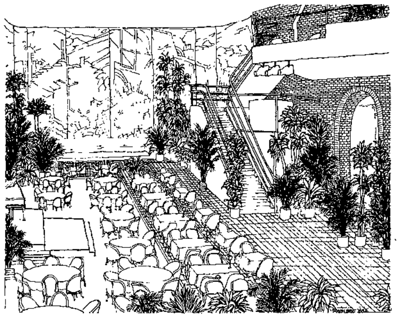

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"send up" images, an Atlanta hotel corridor; thru 8/14. Double Exposure, 340 Avenue of the Americas (260-6051).

ALFRED OLUSEGUN FAYEMI—An African's perspective on Nigeria and its people, thru 8/31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8 p.m., Fri., Sat. 3-10 p.m.

FLOATING FOUNDATION OF PHOTOGRAPHY—Pier 40 S., Hudson River at W. Houston (242-3177). Thurs.-Sun. 12:30-6. "Heroes, Heroines, and Fans," of the music world including Elvis by Miller, thru 8/21.

GALERIA VENEZUELA—7 E. 51st (826-1660). Mon.-Fri. 10-4. North and South America, thru 8/30.

MICHAEL GEORGE/RUTH ORKIN—Central Park by each, thru 9/11. Dairy, Central Park at 65th, west of the Zoo (397-3156).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Thurs. 12-8 p.m., Fri.-Sun. 12-6. Traditional Philadelphia in the 30's and 40's, coastal Florida from the mid-40's to 1975 by Steinmetz; Times Square by Stoumen, thru 8/14.

MIDTOWN-Y—344 E. 14th (674-7200). Sun.-Thurs. 12-8p.m., Fri. 12-4. The Brooklyn Bridge by Abbott, Cartier, Fernandez, Leipzig, Pagnano, thru 9/11.

OZIER MUHAMMAD—Living with music and views of the South, thru 8/13. Air Studio, 336 E. 13th (254-4972).

NIKON HOUSE—620 Fifth (586-3907). International photo contest, thru 8/31.

LADY OSTAPECK—40 composed portraits in sepia, some in antique clothing; thru 8/31. Modernage, 1150 Avenue of the Americas (997-1800).

OVERSEAS PRESS CLUB—52 E. 41st (764-1133). Daily 9-7 p.m. The Kurds, thru 9/7.

SEAGRAM—375 Park (572-7379). Mon.-Fri. 10-4. People in an urban environment by Evans, Hine, Lee, Riis, Weegee, thru 9/16.

SOHO PHOTO—15 White (638-2816). Fri.-Sun. 1-6, Tues. 7-9 p.m. Interpretations of New York by members, thru 8/12

THEO SOLOMON—A sociological view of Egypt; New Jersey, thru 9/5. The Cathedral of St. John The Divine, 1047 Amsterdam (678-6900).

RON TERNER—Mexican images, thru 9/4. Focal Point, 278 City Island Avenue, City Island (885-1403).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Towards a New Iron Age: Contemporary Ironworks, organized by the Victoria and Albert Museum, London; thru 9/18. **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5, Tues. til 7. Art to Wear: New Handmade Clothing; thru 10/14.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Victorian Natural History Bindings and Illustrations; thru 9/20... African Textiles; thru 12/4... Visions of Space: Weavings of Astronomical Scenes; thru 8/31... South of Winter: Scenes from the Aransas Wildlife Refuge; thru 11/30... A Celebration of Birds: Louis Agassiz Fuertes and his Art; thru 10/2.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... The Great East River Bridge; thru 9/5... Masterpieces of American Paintings from the Collection; thru mid-Sept. . Wilbour in Egypt: America's First Egyptologist; thru Aug... Philip Pearlstein: A Retrospective; thru 9/18... Gene Baro Collects; thru 9/5.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Urban Documents: 20th-Century American Prints; thru 9/4... Photography and Architechture: 1839-1939; thru 10/16... A Penny Saved: Architecture in Cast Iron Toy Banks; thru 10/23.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Acquisition Priorities: Aspects of Postwar Painting in Europe; thru 9/11... Recent European Paintings; thru 9/11... Recent Acquisitions; thru 9/25.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Daily 10-7 (last admission 5). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: A McDonnell-Douglas F-4 "Phantom," supersonic jet; and F-3H "Demon" jet fighter.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5, (free Tues. 5-8). Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... The Immigrant Generations: Jewish Artists in Britain 1900-1945; thru 10/2... A British Portrait: Photographs by Judy Goldhill; thru 10/2... The Miracle of Intervale Avenue; thru 10/31.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Fashion Institute: La Belle Epoque; thru 9/4... The Ruth and Harold D. Uris Center for Education: Collaborations; thru 10/2... Color and Shape in American Indian Art; thru 9/4... Constable's England; thru 9/4... Islamic Jewelry; thru 8/14... The World of Henry Moore: 60 Years of His Art; thru 9/25... Charles Willson Peale and His World; thru 9/4... Alfred Stieglitz, 1854-1946: Retrospective; thru 8/14... Chinese Paintings: Major Artists and Themes; thru 11/1... Egyptian Reinstallation: Phase III.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Quilts from the Pennsylvania Amish; thru 9/18. Also the **City Gallery,** 2 Columbus Circle. Mon.-Sat. 10:30-5:30. Quilts from the Indiana Amish A Regional Collection; thru 8/21.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Thru 9/17, *The Early Days,* a new documentary about the Beatles... Hanna-Barbera; 8/9-20.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5... British New York: 1664-1783; thru 11/27... Worth in the Limelight; thru 9/5... Building the Brooklyn Bridge; thru 9/5... Plain and Fancy: China Dolls from the Romantic Era; thru 9/25. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 9/25.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Mondrian: New York Studio Compositions; thru 9/27... Some Contemporary Prints; thru 9/27.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Arthur Singer: Birds of the World; 8/14-9/25... Seven Artists: Brown, Chwatsky, Giordano, Gorelick, Grayson, Seidler, Shapiro; 8/14-9/25.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru Jan., 1984... A Bridge Opens to Brooklyn; thru 8/28... The Esmark Collection of Currier & Ives; thru 8/28.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Ramblers: Literary Travels at Home and Abroad; thru 9/30... Lewis Hine Photographs: Fellow Immigrants-A Sketch of Ethnic Life and Literature in New York; thru 9/1... Simon Bolivar: Liberator; thru 8/30.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Minimalism to Expressionism: Painting and Sculpture Since 1965; thru 9/18... Prehistoric Pottery of the Southwest; thru 9/11... Grant Wood: The Regionalist Vision; thru 9/4. **Midtown at Philip Morris,** 42nd at Park Ave. Mon.-Sat. 11-6, Thurs. 11-7:30. Reginald Marsh's New York; thru 8/24. **Federal Hall,** 26 Wall St. Mon.-Fri. 11-3. The Comic Art Show. Cartoons in Painting and Popular Culture; thru 8/26.

OTHER EVENTS

Happenings

WALT DISNEY'S MAGIC KINGDOM ON ICE—A family ice show, featuring Mickey Mouse, Donald Duck, and champion skaters Linda Fratianne, Vern Taylor, and more. Madison Square Garden (564-4400). 8/9-21: 8/9, 10, 11, 16, 18 at 1:30; 8/12, 19 at 1:30 and 7:30; 8/13, 20 at 11 a.m., 3, 7:30; 8/14, 21 at 1 and 5; 8/17 at 11 and 3; $6.50-$10.50.

TWO ANNUAL SUMMER FESTIVALS begin in the next few days: Harlem Week previews 8/10 and lasts almost *two* weeks, thru 8/21, with a photography exhibit at the Studio Museum, conferences on health care and economics, and lots of music (see Concerts). Highlights this weekend: 8/12, 6:30-9:30, a music festival and block party, at Holcombe Rucker Memorial Park, 155th St. and Eighth Ave.; 8/13, noon-dusk, Harlem Institute of Fashion block party, 126th St. between Lenox and Powell Blvd.; 8/14, 2-7, a gospel festival, at Grant Memorial Park, Riverside Dr. and 122nd St. More details in next issue... Lincoln Center Out-of-Doors opens 8/9, to run thru the 29th. Opening day, something will be going on almost all day, with Puppetronics and their 25-foot *dragon; also Slap Happy, Russell the Clown, and* many more. At 11 a.m., 8/11, the Eulenspiegel Puppet Theatre entertains (again, 8/13 at noon). More on all this next issue, and for more of this week's specifics, see Music and Dance listings, pages 80 and 81.

NEW YORK EXPERIENCE—*Multi-screen* spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

AIR-O-DYNAMICS—The U.S. Army's Golden Knights precision parachute jump team will be flying high 8/12-14, over Coney Island beach. Time is 1:30-2, and best place to see it all is at W. 10th St. and the Boardwalk, between Astroland and the Cyclone.

THE EIGHTH WONDER—Sound and Light spectacle on the Brooklyn Bridge. Voices of Anne Jackson, Farley Granger, Paul Roebling. Wed.-Sun. at 9 and 9:45 p.m., at both Peck Slip at South St., Manhattan, and Fulton Ferry Landing, Brooklyn. $2 (582-1586).

Tours

BROOKLYN PROMENADE / BROOKLYN HEIGHTS—A Discover New York tour with the Municipal Art Society (935-3960). 8/13, 14, 27, 28 at 2; meet a little early, at Brooklyn Borough Hall, Fulton and Court Sts. $8. A talk on this tour, 8/10 at 6, at the Urban Center, Madison Ave. and 51st St. $10.

A SINGING SALUTE TO THE NEW YORK STAGE—A sing-along tour, part II, north of 14th St. Take along an instrument if you like, for this outing with the 92nd Street Y (427-6000, ext. 179). 8/14 at 11 a.m. $6.50; phone to pre-register.

THE HEIGHTS CALLED WASHINGTON—A new "historywalk" with Joyce Gold (242-5762). 8/14 at noon, meet at City College, 138th St. and Convent Ave. $7.

GARDEN WALK, at Wave Hill, 249th St. and Independence Ave., Riverdale (549-2055). 8/10 at 7. Free.

SPACE INVADERS II—Visits to "grand urban spaces," with the Municipal Art Society (935-3960). 8/9 at 5:30, meet at the Urban Center, Madison Ave. at 51st St., for a walk on"the new Madison Avenue" —Trump Tower, IBM Building, ATT, and more. $8.

TOURS AND WORKSHOPS WITH THE URBAN PARK RANGERS—All are free unless noted. In the Bronx: 8/13 at 1, take your camera for a photography walk; meet at Crotona Park Tennis House, east of Crotona Ave., between Crotona Park North and Claremont Pkwy. (822-4400). 8/13 at 10 a.m. and 1, plants and trees in Pelham Bay Park vs. the saltmarsh environment; meet at Environmental Center across from Section 1 of Orchard Beach (548-7070). 8/14 at 1, a film and wild-life walk; meet at Van Cortlandt Park Visitors Center, 242nd St. and Broadway (548-7070). 8/14 at 10 and 1, coastal ecology, fossils, sands, etc. Meet at Environmental Center (see above). In Brooklyn (856-4210): 8/14 at 1, meet under the arch, Grand Army Plaza, for a design-history tour of Prospect Park. 8/14 at 1, pre-register (789-1151) for a look at the Rangers' stable and a horsemanship exhibition. In Manhattan (397-3091): 8/13 at 1, meet at Soldiers and Sailors *Monument, Riverside Dr. and 89th St., for a stroll* focusing on Riverside Park's statuary. 8/13 at 2, meet at the Manhattan side of the Tramway to Roosevelt Island, 59th St. and First Ave., for a history walk of that island. 8/13 at 1, meet at Central Park's Victorian Kiosk, inside Zoo gates on pathway from Fifth Ave. and 59th St., for a tour of the old Zoo or Children's Zoo. 8/13 at 4, same meeting place as above for a tour of the Park's southern end. 8/14 at 2, meet at the Dairy, 65th St. between Central Park Zoo and the Carousel, for a tour of the Vaux-Olmsted "greensward plan"... In Queens (699-6722): 8/13 at 10 a.m. (pre-register for this), meet at Education Bldg., Queens Botantical Garden, in Flushing, for a poetry-nature session. 8/14 at 1, meet at the Unisphere, Flushing Meadows-Corona Park, for a tour focusing on Robert Moses and the 1939-40 World's Fair.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes. (204-1112, mornings). Meantime: 8/14 at 1, meet at Jamaica Wildlife Refuge for bird identification, slides and a tour; free (474-0613)... 8/14 at 1, an interpretive tour of Clay Pit Ponds State Park Preserve, S.I. (967-1976).

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 8/13: Flushing Meadow Park, Queens. 8/14: Bailey Arboretum, L.I. (291-6825 for meeting places.) $15.

REGULARLY SCHEDULED TOURS—Greenwich Village, every day at 11 and 2, for two hours; reservations only (226-1426); $5, under 16 $3.50... Galleries, cast-iron architecture, boutiques in SoHo; Thurs. and Sat. at 10:30 a.m. Tours de Force (595-0267). $12.50... Once Around the Park, Bryant Park that is. Thurs. at 12:30, from the flower market, SE corner of Sixth Ave. and 42nd St. Free... Brooklyn Bridge and the Anchorage, Mon. and Fri. at 6, thru 10/10. Starts at City Hall Park; $4 (636-1920)... Wave Hill, 249th St. and Independence Ave. (549-2055), Riverdale; walks in the greenhouse and gardens; Sun. at 2:15. Free... Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. Tour of the Biblical Garden, Sat. 11-2. Free... Alley Pond Park, in Queens: Walks thru Woodlands; Wed. at 10 a.m., Sat. at 1. Meet at Woodland *Nature Center in the upper parking lot, north of* Grand Central Pkwy. $1.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (507-8499), $3-$8. 8/12 at 8:05, 8/13 at 7:35, 8/14 at 1:35, vs. Chicago... **Yankees:** Yankee Stadium, Bronx (293-4300), $1.50-$9. 8/8, 9 at 8; 8/10 at 2, vs. Toronto. 8/15, 16, 17 at 8, vs. Chicago.

FOOTBALL—Pre-season game, 8/13 at 8: Jets vs. L.A. Raiders, at Giants Stadium, E. Rutherford, N.J. (201-935-8222). $11.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. (212-265-8600). $7, $12. 8/14 at 7, vs. Montreal.

Children

SLIM GOODBODY'S GALACTIC HEALTH ADVENTURE—Song and dance, plus astronomy, all with a health mission in mind. Hayden Planetarium, 81st St. and Central Park West (873-5714). Mon.-Fri. at 2:30, thru 8/26. $2.50, ages 2-12; $4 adults, 13 up.

KIDS' DAY AT THE MARKET—Citicorp Atrium, Lexington Ave. and 54th St. (559-2330). 8/13 at 11 a.m.: "General Mineral's Musical Medicine Show." Free.

MINI-CIRCUS AND ZOOMOBILE—Union Square Park, Fourth Ave., 14th-17th Sts. 8/9, noon-3. Free.

POCAHONTAS—Penny Bridge Players, Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn Heights (596-2677). 8/8 at 1:30; 8/9, 10, 11 at 10:30 and 1:30; 8/12 at 10:30. $3.50.

NEW YORK FOLK FESTIVAL—Children's concert, with Bermuda Triangle and Marcia Lane. Prospect Park Long Meadow, Brooklyn, 8/9 at 10 a.m. and 12:30. Free.

INTREPID SEA-AIR-SPACE MUSEUM, Pier 86, W. 46th St. and the Hudson River. 8/8, "Airplane Day." 8/15, "Happy Birthday, *Intrepid,* Day." Contests, prizes, etc. Beginning at 10:30 a.m. $3; adults $6.

MAGIC TIME—Showing of the film "Houdini Never *Died," and in person, escapist Stephen Konzen.* Queensborough Public Library, Corona branch, 38-23 104th St., 8/11 at 2:30. Free.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," Sat. and Sun. at 1 "The Snow *White Show," a musical, Sat. and Sun.* at 3. 50 W 13th St. (675-6677). $3.

A TALE OF A HUG AND A BRIDGE, an original story told by Felicia Tedesco, in conjunction with exhibit of "Once Upon an Island." Staten Island *Mall, 2655 Richmond Ave., in Macy's Wing ground* round corridor; 8/11 at 1:30. Free. The exhibit is open daily, 12:30-4:30.

BROOKLYN PARKS—Mount Prospect Park, on hillside between the Brooklyn Museum and the Public *Library. Wed. at 1: 8/10, Wearable-Art Workshop,* with Marlisa Anderson. Free... McKinley Park, near 75th St. and Ft. Hamilton Pkwy. Wed. at 1: 8/10, Todd Stockman & Friends, ventriloquism and puppets. Free.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. Open 11-5 Sat. and Sun. Special programs first and third weekends each month (360-3476).

KIDS' PROJECT—Puppet show introducing children to the life led by the disabled; at Public Library branches. 8/8 at 10:30 a.m., 328 E. 67th St.; at 2, Chatham Square, 33 E. Broadway. 8/9 at 10:30, Muhlenberg, 209 W. 23rd St.; at 2, Webster, 1465 *York Ave. 8/10 at 10:30, 115th St., 203 W. 115th St.;* at 2, Lincoln Center Library. Check Bronx branches for other dates. Free.

FILM FESTIVAL—Public Library, Hudson Park branch, 10 Seventh Ave. So. (243-6876). Tues. at *10:30 a.m. 8/9: "All At Sea." Free.*

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and participation. Sat. at 1, 2:30, and 4. $4 (reservations; all adults must be with a child).

DAILY DOUBLE, at FAO Schwarz, Fifth and 58th St. (644-9400), second floor. Weekdays: puppet show with Edna Schneider at 2:30; magic show by David Roth at 3. Free.

ENVIRONMENTAL MOBILE UNIT, with exhibit by the Urban Park Rangers: Plants and Animals, Life in the Waterways of Staten Island. 8/9, 1-3, at Clove Lakes Park (puppet show at 11 a.m.). 8/14, 1-5, at Wolfe's Pond Park (puppet show at 2). Free, but preregister for shows.

CHILDREN'S "NIGHTCLUB"—Youngstars, featuring players from Broadway, TV, commercials. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $4 min. $2 cover.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

STUDIO MUSEUM IN HARLEM, 144 W. 125th St. (864-4500). 50 cents, adults $1. Tues. and Thurs. at 10:30 and 1:30, puppet theater with folk tales. 8/9, 11: Puppet Theatre at 10:30 a.m. and 1:30. 8/10, 17, 24: films. Free with Musuem admission, but reservations required.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. only, noon-5, thru summer. 50 cents, adults $1. Preview of fall show, "Soundtracks," on music and sound. Related programs: Wed. at 1:30, "Soundplay"; Fri. at 1:30, films. Note: there is a new program that enables the hearing-impaired to enjoy the exhibit.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. "Spice of Life" summer programs include workshops and other activities. Week of 8/8: "Amulets to Armor."

QUEENS COUNTY FARM MUSEUM, 73-50 Little Neck Pkwy., Floral Park (468-4355). Wed. in July and Aug.: drop-in sessions for informal learning activities with farm themes, 10-noon, and group entertainment from 1 to 3. $1.

PIED PIPER, by the Theater Workshop, 317 Merrick Road, Lynbrook (516-599-1982). 8/14, 20, 21 at 2; also Wed. and Fri. at 10:30 and 1:30. $3.50. Reserve ahead.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS—Same-day opera, concert, and dance performances are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, August 8

NEW YORK PHILHARMONIC, ~~Zubin Mehta~~ conductor. Beethoven's "Leonore" Overture No. 3; Liszt's *Les Preludes,* Debussy's *Prelude to the Afternoon of a Faun;* Tchaikovsky's "1812" Overture, with fireworks. Central Park Great Lawn, 79th-81st Sts., at 8. Free.

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor, violinist Henryk Szeryng. Bach's Violin Concerto No. 2; Mozart's Violin Concerto No. 7; Brahms's Serenade No. 1. Avery Fisher Hall at 8. $8.50, $11. Pre-concert recital at 7; fortepianist John Van Buskirk, and strings, play J.C. Bach's Sonata in c, Op. 17, No. 2; Mozart's Piano Concertos No. 2 and No. 3 (J.C. Bach).

UTOPIA/MARILLION—Pier 84, 45th St and Twelfth Ave. (249-8870), at 7:30. $10.

NEW YORK KAMMERMUSIKER—Music from 15th to 20th century. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

RAY RIVERA QUINTET—Trinity Church Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 12:30. Free.

JOHN ORE QUARTET—Jazz. Citicorp Atrium at 6. Free.

WALTER BISHOP JR. SEXTET—Jazzmobile, on 138th St. between Adam Clayton Powell Blvd. and Lenox Ave., at 7. Free.

BROOKLYN PHILHARMONIC, David Amram conductor; folksinger Odetta. Old Boys High Athletic Field, Troy Ave. and Rutland Rd., Brooklyn, at 7:30. Free.

JULIUS GROSSMAN ORCHESTRA, with violinist Gary Ronkin. Prokofiev's "Classical" Symphony; Vieuxtemps's Violin Concerto No. 5; Schubert's Symphony No. 3. Dreiser Community Center, Co-op City, Bronx, at 8. Free.

ARLO GUTHRIE/DAVID BROMBERG—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $12.75

TRADITIONAL JAZZ, led by trumpeter Kenneth C. Butterfield. Dixieland. Heckscher Park, Huntington, L.I., at 8:30. Free

Tuesday, August 9

MOSTLY MOZART—Pianist Alicia de Larrocha plays Bach and Mozart. Avery Fisher Hall at 8. Sold out. Pre-concert recital at 7: the Arden Trio plays Beethoven's Trio in D, Op. 36.

WASHINGTON SQUARE MUSIC FESTIVAL ORCHESTRA, David Gilbert conductor; cellist Wilson Sampaio (N.Y. debut). Haydn's Symphony No. 49; Boccherini's Cello Concerto in B-flat; Mendelssohn's Symphony for Strings No. 1; Mozart's Symphony No. 29. Washington Square Park, foot of Fifth Ave. below 8th St., at 8. Free. Rain space, NYU Loeb Student Center, 566 LaGuardia Pl.

HOT RAGS—Revue with song and dance. Music by Scott Joplin and Hale Smith; performers include Delphin & Romain, the Ragtimers, Ed Pierson, Angela Sprouse, Al Perryman (the show's choreographer). Lincoln Center Plaza at 8:15. Free.

KOSMIC JAZZORCHESTRE—Grace Plaza, 43rd St. and Sixth Ave., at 12:15. Free.

INTERNATIONAL CHAMBER ARTISTS—Baroque trio, featuring the harpsichord. Bryant Park, behind the Library, off Sixth Ave., 40th-42nd Sts., at 12:15. Free.

MARK ENGELHARDT, organist. Leighton, Darke, Albright, Widor. Trinity Church, Broadway at Wall St., at 12:45. Free.

TANJA—Brazilian jazz trio. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 1:30. Free.

EARL JOHNSON QUINTET—Jazz/rock. Astor Pl., Cooper Square Park, at 12:15. Free.

WALLEY BESSER—Dixieland music. City Hall steps, Park Row and Broadway, at noon. Free.

LYNN STANFORD, pianist. Exxon Park, west of Sixth Ave., 49th-50th Sts., at 12:30. Free.

CRANBERRY LAKE—Old-time and jugband music by a string band. Eagle Tavern, 355 W. 14th St. (594-8833), at 8. $6.

TITO PUENTE ORCHESTRA—Jazzmobile on 105th St. between Amsterdam and Columbus Aves., at 7. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Walter Klauss conducts an open reading of Bach's B-minor Mass. CAMI Hall, 165 W. 57th St., at 7:30. $4.

BROOKLYN PHILHARMONIC, David Amram conductor; folksinger Odetta. Seaside Park, Brighton Beach, Brooklyn, at 7:30. Free.

FOOTLIGHT PLAYERS—Gilbert and Sullivan to *Fiddler on the Roof.* Also singer Jerry Castaldo. Bensonhurst Park, Cropsey Ave. and Bay Pkwy., Brooklyn, at 7. Free.

MEL TORME/BARBARA COOK—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $14.75.

ELVIS COSTELLO & THE ATTRACTIONS—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $12.50. Includes dancing until midnight.

Wednesday, August 10

MOSTLY MOZART—See 8/8.

LINCOLN CENTER OUT-OF-DOORS—At 6:15, the Canadian Brass. At 8:15, "Hot Rags"; see 8/9.

ELVIS COSTELLO & THE ATTRACTIONS—Pier 84, 45th St. and Twelfth Ave. (249-8870), at 7:30. Sold out.

ORION WIND QUINTET—CUNY Graduate Center, 33 W. 42nd St., at 12:15. Free.

BILLY TAYLOR AND FRIENDS—Jazzmobile, at Riverside Dr. and 122nd St., at 7. Free.

THIAGO DE MELLO AND AMAZON—10-piece Brazilian jazz orchestra. Rockefeller Center Channel Gardens, off Fifth Ave. between 49th and 50th Sts., at 5. Free.

DWIGHT HOWARD ORCHESTRA—World Trade Center fountain plaza at noon. Free.

ABDUL ZAHIR BATIN AND THE NOTORIOUS ENSEMBLE—Jazz. Upper Plaza, 55 Water St., at noon. Free.

DEAN PRATT BIG BAND, with a dance group to be announced. Bell Plaza, 42nd St. west of Sixth Ave., at noon. Free.

CALABASH—Afro-American shaker troupe. Main concourse of the north wing of the Port Authority Bus Terminal, 42nd St. and Eighth Ave., at noon. Free.

GRAPE JAM—Reggae, R&B, Latin, and jazz. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 12:30. Free.

NEW YORK PHILHARMONIC, Christopher Keene conductor. Corigliano's *Tournaments;* Beethoven's Symphony No. 8; Sibelius's Symphony No. 2. Crocheron Park, Queens, at 8. Free.

BARDEKOVA TRIO—Oboe, clarinet, bassoon. Terrace of Glyndor, Wave Hill, 242nd St. and Independence Ave., Riverdale, at 6. $5.

DITTO EDWARDS/LOVERS—Rock music. Claremont Center, 489 E. 169th St., Bronx, at 8. Free.

MEL TORME/BARBARA COOK—See 8/9.

EARL WRIGHTSON AND LOIS HUNT—"Broadway's Enchanted Evenings." Picnic Pops at Old Westbury Gardens, Westbury, L.I. (516-333-0048), at 7. $3.

MICHAEL FLAMHAFT ORCHESTRA—Stage-band music. Heckscher Park, Huntington, L.I., at 8:30. Free.

Thursday, August 11

MOSTLY MOZART—Canadian Brass. Mozart, including special arrangements for brass, and "a Mozart surprise"; also Henderson, Schickele, Bach. Avery Fisher Hall at 8. $8.50, $11. Pre-concert recital at 7: the Arden Trio plays Beethoven's Trio in D, Op. 36.

CARMEN MCRAE—At "Singers' Satellite," Dag Hammerskjold Plaza, 47th St., east of Second Ave., at 2. Free.

KENNY LOGGINS—Pier 84, 45th St. and Twelfth Ave. (249-8870), at 7:30. $10.

LINCOLN CENTER OUT-OF-DOORS—At 12:15, mid-day jazz, Animated Suspension. At 5, "Naked Earth Song," a dance drama. At 8:15, "Hot Rags" Revue (see 8/9).

DAVID AMRAM QUINTET—"From the Sidewalks of New York: A Celebration of the City's Many Musics." New York Folk Festival, at the McGraw-Hill Bldg. Trans-Lux Theater, Sixth Ave. near 48th St., at 7. Includes a performance of "The New York Experience" film. $7.50.

TINY GRIMES SEXTET—Jazzmobile, on 152nd St. between Broadway and Amsterdam Ave., at 7. Free.

GRAMERCY BRASS—12-piece band. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 12:45. Free.

SONNY LAND—City Hall steps, Park Row and Broadway, at noon. Free.

PAN BRASS TRIO—"A Little Noon Music." Carter, Poulenc, Nussbaum. St. Mark's Park, Second Ave. and 10th St., at noon. Free.

MARK ENGELHARDT, organist. Bach, deGrigny. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

EUSTIS GUILLEMET QUARTET—Jazz. Bryant Park, behind the Library, off Sixth Ave., 40th-42nd Sts., at 12:15. Free.

GOTHAM CITY BRASS PLAYERS—Citicorp Atrium at 6. Free.

RAMBLIN' JACK ELLIOTT, folksinger. Exxon Park, west of Sixth Ave., 49th-50th Sts., at 12:30. Free.

ANDREW CYRILLE QUINTET—Jazz. Main concourse of the north wing of Port Authority Bus Terminal, 42nd St. and Eighth Ave., at 4. Free.

FREQUENCY—Jazz. International Paper Plaza, east of Sixth Ave. between 45th and 46th Sts., at 1. Free.

HOUSTON PERSON & ETTA JONES—Jazzmobile, in Richmond Plaza at Cedar and Sedgwick Aves., Bronx, at 7. Free.

MIKE GIORDANO QUARTET—Jazz for listening and dancing. Also, mime Paul Rajeckas. Owl's Head Park, 68th St. near Colonial Rd., Bay Ridge, Brooklyn, at 7:30. Free.

RYAN REPERTORY COMPANY—A revue with music by Herman, Schwartz, Coleman. John Paul Jones/Cannonball Park, Fourth Ave. and 101st St., Bay Ridge, Brooklyn, at 7:30. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Roger Nierenberg conducts open readings of Verdi's *Four Sacred Pieces* and Schubert's Mass in A-flat. CAMI Hall, 165 W. 57th St., at 7:30. $4.

BARGEMUSIC RESIDENT MUSICIANS—Beethoven's "Archduke" Trio; Dvorak's "Dumky" Trio. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

CARAMOOR FESTIVAL, Katonah, N.Y. (914-232-5035). Pianist Jeffrey Jacob. Persichetti, Crumb (N.Y. premiere), Dello Joio, Mayer, Barber. Spanish Courtyard at 4:15. $7.50.

HONEST TOM POMPOSELLO, and his band, with Caroline Aiken. Heckscher Park, Huntington, L.I., at 8:30. $2.

MEL TORME/BARBARA COOK—See 8/9.

Friday, August 12

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; pianist Alicia de Larrocha, trumpeter Stephen Burns. Mozart's Symphony No. 19 and Piano Concerto No. 23; Haydn's Trumpet Concerto in E-flat; Tchaikovsky's Suite No. 4, "Mozartiana." Avery Fisher Hall at 8. $8.50, $11. Pre-concert recital at 7: fortepianist John Van Buskirk and Burns play Haydn's *Seven German Dances,* Piano Sonata in b, and Albrechtsberger's Concertino in E-flat.

HOWARD JOHNSON AND GRAVITY—Summerpier, at South Street Seaport Museum Pier 16, East River and Fulton St., at 8. Free tickets available at 6:15.

CARMEN MCRAE—At "Singers' Satellite," Citicorp sunken plaza at 1. Free.

B. B. BERG AND TRIO—Jazz. Trinity Noonday Cafe, Trinity Church south courtyard, Broadway at Wall St., at 12:30. Free.

LINCOLN CENTER OUT-OF-DOORS—Bluegrass Day, with music at noon, 5:15, and 8:15. Free.

JOHN SEBASTIAN/NRBQ—New York Folk Festival. Town Hall at 8. $9.50, $12.50.

LA TROUPE MAKANDAL—Voodoo music theater. Soundscape, 500 W. 52nd St. (581-7032), at 9. $7.

ALBERT DAILY, jazz pianist. Upper Plaza, 55 Water St., at noon. Free.

SHUNZO ONO & QUARTER MOON—Jazz. Bryant Park, off Sixth Ave., 40th-42nd Sts., at noon. Free.

GEORGE COLEMAN OCTET—Jazzmobile, St. Nicholas Ave., 141st-145th Sts., at 7. Free.

PETER ALLEN/MICHAEL DAVIS—Forest Hills Stadium, Burns St. off Continental Ave., Queens (758-1840), at 8. $15-$30.

DAVE VALENTIN / NANA VASONCELOS TRIO—Latin music. 9th St. Bandshell, Prospect Park West at 9th St., Brooklyn, at 8. Free.

SOCIEDAD '76—Jazzmobile, Vyse Ave. and 173rd-174th Sts., Bronx, at 7. Free.

STRAY CATS—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $12.50. Dancing afterward until midnight.

Saturday, August 13

MOSTLY MOZART—See 8/12.

SLIDE HAMPTON AND THE WORLD OF TROMBONES—Summerpier at South Street Seaport Museum Pier 16, Fulton St. and the East River, at 8. Free tickets available at 6:15.

ANGELA BOFILL/LARRY CARLTON—Pier 84, 45th St. and Twelfth Ave. (249-8870), at 7:30. $10.

JANET TEBBEL, carillonneur. Riverside Church, the Drive at 122nd St., at noon. Free.

ALBERT DAILY QUARTET—Jazz. Citicorp Atrium at 8. Free.

RAY BARRETTO ORCHESTRA, "Live... for the People." New York Folk Festival, at Coney Island, Stillwell Ave. between Surf Ave. and the Boardwalk, Brooklyn, at 4:30. Free.

RAY RIVERA BAND, jazz guitarist and ensemble. Canarsie Pier, Rockaway Pkwy. at Belt Pkwy. overpass, Brooklyn, at 12:30. Free.

PAQUITO D'RIVERA QUINTET/BOBBY SANABRIA & ASCENSION—9th St. Bandshell, Prospect Park West and 9th St., Brooklyn, at 8. Free.

NEW YORK PHILHARMONIC—See 8/10 for program. Tonight, at Heckscher State Park, Suffolk County, at 8, with fireworks. Free.

CARAMOOR FESTIVAL, Katonah, N.Y. (914-232-5035). Violinist Elmar Oliveira, pianist Robert McDonald. Pergolesi, Bloch, Brahms, Beethoven, Paganini, Sarasate. Spanish Courtyard at 8:30. $13.50.

TOM CHAPIN, songwriter-singer. Heckscher Park, Huntington, L.I., at 8:30. Free.

KENNY LOGGINS—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $12.50. Dancing to midnight.

Sunday, August 14

GEORGE ATTISANO, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

ODEAN POPE AND THE SAXOPHONE CHOIR—Summerpier at South Street Seaport Museum Pier 16, Fulton St. and the East River, at 6. Free tickets available at 4:15.

JULIE SIGNITZER, violinist, with chamber ensemble. Citicorp Atrium at noon. Free.

JANET TEBBEL, carillonneur. Riverside Church, the Drive at 122nd St., at 10:35 a.m., 12:15, and 3. Offering.

LINCOLN CENTER OUT-OF-DOORS—Kako and his orchestra, with Ismael Rivera Jr. Also, Jerry Gonzalez and the Fort Apache Band. Damrosch Park at 2:30. *Viva Mexico* at 8:15. Free.

FRED WEI-HAN HOUN, and Afro-Asian Music Ensemble. St. Peter's Church, Lexington Ave. and 54th St. (799-0355), at 7. $4.

MICHAEL KAUFMAN/STEVE SHELMIRE—The Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

BRONX ARTS ENSEMBLE, Rudolph Palmer conductor. "Afternoon in an English Garden." Purcell, Holst, Palmer, Delius, Britten. Van Cortlandt Mansion, Van Cortlandt Park at Broadway and 246th St., Bronx, at 2; Keating Hall, Fordham University, Bronx Rose Hill campus at Southern Blvd., at 4. Free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Bandshell, Queens, at 3. Free.

BROOKLYN PHILHARMONIC BRASS QUINTET—"Gabrieli to Bernstein." Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433), at 3. Free.

BARGEMUSIC RESIDENT MUSICIANS—See 8/11. At 1:30 and 4.

RAY BARRETTO ORCHESTRA/DANIEL PONCE & SONG DEL CARIBE FOREVER — *Celebrate Brooklyn!,* at 9th St. Bandshell, Prospect Park West and 9th St., Brooklyn, at 8. Free.

NEW YORK PHILHARMONIC—See 8/10 for program. Tonight at 8, Eisenhower Park, Nassau County.

BAYVIEW CHAMBER MUSIC SOCIETY, with the Oyster Bay Contemporary Ballet. Heckscher Park, Huntington, L.I., at 8:30. Free.

CARAMOOR FESTIVAL, Katonah, N.Y. (914-232-5035). Pianist Misha Dichter plays Handel, Brahms, Mussorgsky. Spanish Courtyard at 5:30. $13.50.

Opera

NEW YORK CITY OPERA—Season suspended during the current labor dispute.

DER RING DES NIBELUNGEN—Fully staged, uncut production of Wagner's "Ring" cycle, by the Boston Lyric Opera, John Balme conductor (N.Y. debut). With Ticho Parly, Roger Roloff, Daniel Tomaselli, many others. 8/8 at 8, *Das Rheingold.* 8/9 at 7, *Die Walküre.* 8/11 at 7, *Siegfried.* 8/13 at 6, *Götterdämmerung.* $10-$40; all four, $35-$140. Beacon Theater, Broadway at 74th St. (874-1717).

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 8/10-28: Romberg's *The Desert Song.* Wed.-Sat. at 8:30; Wed. at 2; Sat. and Sun. at 4. Wed. and Thurs., $7-$12; Fri.-Sun., $7-$12.50.

RIGOLETTO, by Verdi. New York Grand Opera, Vincent La Selva conductor. Fully staged production at Snug Harbor Cultural Center, S.I., 8/14 at 4. Free.

Dance

BALLET HISPANICO OF NEW YORK, Apprentice Company. World Trade Center Tobin Plaza. 8/9 at 12:15. Free.

LINCOLN CENTER OUT-OF-DOORS—8/13: At 2:30, Odomankoma Kyerema Dance Theatre (Children of Ghana); at 5, Chinese dance; at 8:15, Ballet Today. Free.

LIZ LERMAN/DANCE EXCHANGE PERFORMANCE COMPANY—"Docudance 1980-1983," N.Y. premiere. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 8/15, 16, 22, 23 at 8. $6.

THE MULTIGRAVITATIONAL AERODANCE GROUP—Empire-Fulton Ferry State Park, Brooklyn, 8/14 at 2. Free.

AMY OSGOOD, New York debut of Chicago choreographer. "Red, Black, and White." DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 8/11-13 at 8. $6.

PIER 11, East River, a block south of Wall St. 8/9 at noon: M.M. Colbert Company, modern dance. 8/11 at noon: K2 Dance and Arts, modern dance. Free.

ROD RODGERS DANCE COMPANY—Dancemobile, at Grant's Tomb, Riverside Dr. and 122nd St., 8/11 at 8:30. Free.

SPANISH, LATIN, FLAMENCO—Naumburg Bandshell, Central Park, off 72nd St. and Fifth Ave., 8/11 at 7:30. Free.

TAPESTRY DANCE THEATRE—*Blue Panic,* "a personal odyssey from hell to reality," by Vance Baxter Vogel. Theater P.S. 122, First Ave. at 9th St. (674-2629). 8/11-14 at 9. $6.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. American. Spcls: poached salmon, steak salad, grilled lamb chop. L Mon.-Fri. noon-3. Br Sun. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Outdoor garden. **(M)** AE.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(I-M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M)** AE, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA RIPAILLE—605 Hudson St., nr. W. 12th St., 255-4406. Casual. French. Spcls: broccoli mousse with lemon butter, bass in puff pastry with raspberry vinegar sauce, veal scaloppine with morels, duck breast with Campari sauce. D Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLAGE GARDEN—49 Charles St., nr. 10th St., 242-2155. Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.-Sat. 5-11. Spcl. pre-theater D 5-7. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(I)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. Sidewalk cafe. **(M)** AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St., 687-1045. Casual. American. Spcls: salads, sandwiches, hamburgers, veal scaloppine. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, home-made chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHALIMAR—39 E. 29th St., 889-1977/684-8327. Casual. Indian-Pakistani. Spcls: chicken tandoori, chicken karahai kebab, fish masala. Res. sug. Open daily noon-midnight. Complete L & D. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: terrine of sole with lobster and truffles, smoked shrimp and Louisiana crayfish with wild mushrooms, tournedos of veal with wild mushrooms and crème fraîche. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-11. Pre-theater D 5:30-7:30. Ent. Mon.-Fri. 5:30-1. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—** *246 Columbus Ave., bet. 71st & 72nd Sts.,* 877-3900. **Tuesday's '76'** — 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4:30-9. Pianist Mon.-Fri. eves. Closed Sat.-Sun. during August. **(I-M)** AE, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat.-Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francese. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

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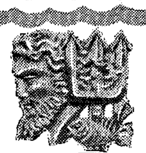
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OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURÂNT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed thru 9/5. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. & 8/15-9/6. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed thru 9/6. **(E)** AE, CB, DC.

MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 4:30-6:30. Complete L. Closed Sun. (I) AE, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

ST. JOHN—361 E. 49th St., 751-0416. Casual. American. Spcls: seafood platter, New York sirloin, hamburgers. L Mon.-Fri. noon-4. D daily 5-11. Br Sat.-Sun. noon-4. **(I)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

FIGARO 44—153 W. 44th St., 354-1002. Dress opt. Italian-Continental. Spcls: angel hair alla pescatore, lamb chops, chicken alla principassa. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-midnight, Sat. from 3. Closed Sun. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: *crêpes, veal marengo, boeuf* bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMPIGNON—35 W. 56th St., 245-6335. *Dress opt. French. Spcls: ris de veau financière fleurons,* champignon farci, canard rôti bigarade flambé au Grand Marnier. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Private parties for 40-60. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cor-

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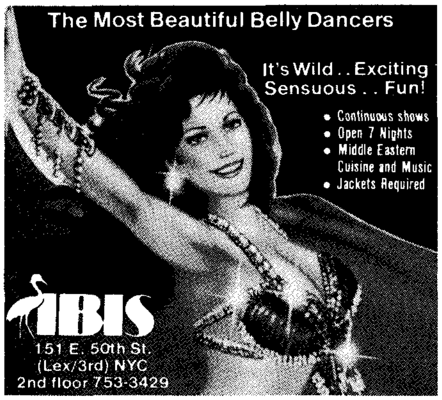

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nish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

NICK & GUIDO—334 W. 46th St., 974-9895. Dress opt. Northern Italian. Spcls: risotto barolo, fusilli alla vodka, gnocchi alla bava, veal Valdostana. Res. sug. L daily noon-3:30. D daily 5-11:30. Bar open til midnight. **(M)** AE, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

CAFE FONDUTA—120 E. 57th St., 935-5699. Casual. Continental-American. Spcls: sautéed chicken & shrimps with spinach & mushroom salad, lamb chops with rosemary, linguine with fruitti di mare. Res. sug for D. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-10. Closed Sun. **(I)** AE.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed thru 8/13. **(M)** AE, DC, MC, V.

GALLERIA—115 E. 57th St., 308-5511. Casual. Italian-French. Spcls: salads, pasta, cappuccino, espresso. Open Mon.-Sat. noon-10. Private parties for 100-200. Reduced rate P from 6. Sidewalk cafe. Pianist nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. **Also 1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 486-5700. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D Mon.-Sat. 6-10, Sun. from 5:30. Pianist Mon.-Fri. 6-10. **(M-E) (M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-1 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. *Spcls: striped bass in phyllo, herbed rack of lamb,* couscous. Res. nec. D only Tues.-Sat. 6:30-9:30. Closed thru 9/5. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. **(M-E)** AE, DC.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Dress opt. Italian. Spcls: penne alla vodka, striped bass with rugola, veal scaloppine with strawberries. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Pianist-singer Mon.-Sat. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: vichyssoise, charcoal grilled baby flounder, cold rabbit Niçoise, Key lime pie. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NEW YORKER—1378 Third Ave., bet. 78th-79th Sts., 734-0005. Casual. Nouvelle-Italian. Spcls: fishermans delight, veal chop, broiled red snapper. Res. sug. L Mon.-Fri. noon-3:45. Br Sat.-Sun. noon-3:45. D daily 5-12:30. **(I-M)** AE, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: noisette of veal with morels, Dover sole filled with crabmeat & lobster sauce. Res. sug. B daily 7-noon. L & D noon-2 a.m. Br Sun. noon-5. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2, Sun. 4-midnight. **(M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M)** **Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

AMSTERDAM CAFE—1207 Amsterdam Ave., bet. 119th-120th Sts., 662-6330. Casual. American-Continental. Spcls: steaks, veal, seafood. Res. sug. L Mon.-Fri. 11:30-4. Br Sat.-Sun. 11:30-4. D daily 5-1 a.m. **(I-M)** AE, CB, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. nec. D Sun.-Thurs. 6-11:30, Fri.-Sat. to midnight. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, *sashimi, teriyaki, tempura.* L *daily noon-*3. D *daily* 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)** AE, DC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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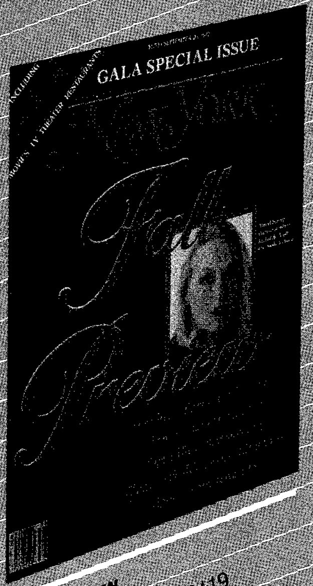

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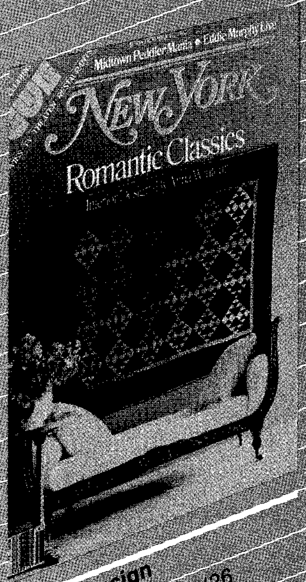

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New York

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 8/12, 13, The Bob Cunningham Trio with Bross Townsend and Michael Carvin. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 8/8, Providence. 8/9, 10, New York Samba Band. 8/11-14, 16-20, Carmen McRae. Tues.-Sat. at 8, *Piaf: A Love Song* - musical play featuring Dorothy Poste, Jiri Schubert and Max Mitchell. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 8/8, 9, Flora Purim & Airto. 8/13, 14, Maynard Ferguson and His Orchestra; Rob Bartlett. No credit cards.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 8/27, jazz pianist Teddy Wilson, Mon.-Sat. at 9 and 11:15. Singer-pianist Ronnell Bright, Sun. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 8/9, Cranberry Lake. 8/13, Buck's Stove & Range Co. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 8/8, Ed Polcer's Quintet. 8/9-13, Balaban & Cats. 8/14, Bill Kirchner Nonet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 8/9-14, Esther Phillips, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 8/10, The Prospects; The Insiders. 8/12, The Adults; The Shades. 8/13, The Kidds; The Psychic Pets. 8/14, Three Hands. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 8/8, Eric Bogle; Nancy White. 8/9, Rosalie Sorrels; Paul Siebel. 8/10, John Hammond; Paula Lockheart. 8/11, Ramblin' Jack Elliott; Jim Wann. 8/12, Dave Van Ronk; Frank Christian. 8/13, Odetta; Ferron. 8/14, Jane Brucker. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Every Sun. from noon-3, pianist Brooks Kerr. 8/9, 10, Carmen Cuesta and Chuck Loeb. 8/11-13, Tina Fabrik. 8/14-17, Kevin Eubanks. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. 8/10-14, David Allyn and the Scott Hardy Trio. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 8/9-13, pianist Hank Jones with Michael Moore on bass. Sun.-Mon., Junior Mance with Marty Rivera. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 8/13, Barbara Luna, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 8/20, Bobby Scott - The Renaissance Man, Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Wed.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band and the Hi Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Ace In the Hole Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

ROD GILBERT CAFÉ DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. Mon., singer Jane Conboy. Tues., Country Western with Soozie Tyrell. Wed., David Keyes Trio. Thurs., Raw Sugar Trio. Fri., Victoria Shaw Trio. AE, CB, DC, MC, V.

SCOTT'S ON TENTH—130 Tenth Ave., at 18th St., 675-5604. Restaurant/jazz club. 8/9-11, Exa Louise Brown. 8/12, 13, Franklin Gordon Trio. Tues.-Thurs. 8, 9:30 & 11, Fri.-Sat. 10, 11:30 & 1 a.m. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 8/9, Marco Rizo Quartet featuring Candido, Vic Venegas, and Steve Berrios. 8/10, Steve Satin and Contempo Vibrato. 8/11-14, Dave Liebman and John Abercrombie. 8/16, Carrie Thompson Quintet. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 8/9, Bon 21. 8/10, New Fx. 8/11, Keith Loving. 8/12, Joe Jones; Diane Ponzio. 8/13, Bob Kahn; The Minx. 8/16, Karen Kraft & Rusty Cloud. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 8/8, 15, Oliver Lake & Jump-up. 8/9-13, Olu Dara & the Okra Orchestra. 8/14, Thiago de Mello & Amazon. 8/16-20, Archie Shepp. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 8/9-13, Ernestine Jackson sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

TRAX—100 W. 72nd St., 799-1554. 8/8, Lester Chambers and the Loners. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 8/8, Machito with saxophonist Robin Kenyatta. 8/11, David Amram Quintet; Dave Valentin. 8/15, Conjunto Clasico with pianist Albert Dailey. Shows at 9:30 & 11:30. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 8/9-14, Elvin Jones Quartet featuring Richard Davis on bass. 8/16-21, Don Pullen Quartet featuring Dannie Richmond on drums. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 8/9-14, The New Red Norvo Trio. 8/16-21, guitarist Kenny Burrell with Rufus Reid on bass. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. Thru 8/9, The Countsmen with Earle Warren. 8/10-13, Django's Music with Mike Peters. 8/14, Dick Katz; Lee Konitz Quartet. 8/15-20, Don Lanphere. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 8/8-13, pianist Ray Bryant with Jimmy Rowser on bass. Sun. at 8:30, pianist John Bunch with Jay Leonhart on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 8/8, Blackwater. 8/9, Peach Fish Pie. 8/10, Soozie and Great Balls O' Fire. 8/11, Swing Fever. 8/12, 13, Lost in the Shuffle. 8/14, Shawn Colvin. 8/15, Dixie Doughboys. 8/16, The Mosquitoes. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 8/8, Levon Helm; Rick Danko, and Very Special Friends. 8/9, Johnnie and Joe; Randy and the Rainbows; The Harptones, The Mystics, and the Channels. 8/10, Tracy Nelson. 8/11, New Grass Revival; The Whites. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Mon., Tues., talent showcase. Sat., comedienne Nancy Redman. Shows at 9:30 and midnight. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 8/9-13, comedian Charlie Barnett. Shows .-Thurs. at 9, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed.-Thurs. comedian Terry Day with magician Imam. Fri., magician Slydini with comedian Barry Steiger. Sat., magician Imam and comedian Barry Steiger. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 9/3, singer Michelle Celli with the Wayne Sabella Trio alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

LE ONDE—160 E. 48th St., 752-0200. Split-level supper club. Pianist-composer Irving Fields with Earl Manning on bass, Mon.-Fri. from 7:30, Sat. from 8. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 8/9, Mixed Grill Samba Salza Swing. 8/10, Cigano Pop-Cult. 8/11, Africa Meets Brazil Ade Sanya. 8/12, Brazuca. 8/13, Loremil Machado & Sarava Bahia Band. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. **Theater/Cabaret Room:** Thru 8/20, Thurs.-Sat. at 9, songwriter-pianist-comedian Michael Garin followed by Craig Pomranz at 11. AE, MC, V.

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NIGHTLIFE

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

DIONYSOS II—208 W. 70th St., 496-6400. An exciting new revue starring singer Shlomo Haviv, belly dancer Karizma, and the Joe Cavalier dancers. Three shows nightly beginning at 8:30. The Dionysos II Orchestra for dancing between and after shows. AE, CB, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 8/10-13, singer Jon Haggins. 8/15-20, 22-27, Herb and Potato. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 382-1613. **Upstairs:** *Banned in France*-comedy revue featuring the Bess Truman Players, Tues., Thurs.-Sat. *at 8 and 10:30. 8/10, at 8:30 & 10:45,* The High Heeled Women. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway,* a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 8/13, *Two Old Broads*—musical comedy. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to *A Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra with Buddy Smith, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Thru 9/25, *Summer In Sirocco* musical revue featuring Myra Seller, Aris San, Carmella Coren, Elias Gregory, Jackie Hazaar and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

BERKSHIRE PLACE—21 E. 52nd St., 753-5800. **The Rendez-Vous:** Singer-pianist Irene Hartfield performs Tues.-Sat. from 8-1 a.m. AE, CB, DC, MC, V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Arnie Grant Quartet, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 9/3, *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Grill:** Thru 9/4, Clifton Hayes, Tues.,-Sun. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. 8/8-9/3, Joe Barone and Lilyann Carol, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-1:30. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., 344-3777. Italian restaurant with singer-pianist Artie Lee appearing Mon.-Fri. from 5:30-10:30. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Elegant continental restaurant. Mon.-Wed., Sun. from 5:30 Steve Montgomery. Mon.-Sat. from 8:30, pianist Michael Kingsley. AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer-pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

ANDREW WILLIAM—1340 First Ave., at 72nd St., 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues., singer-pianist Anne Phillips. Wed.-Thurs., Warren Vache. Fri. & Sat., pianist Jim Lyons. Sun., Savannah Sheiks. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 9/5, Adam Makowicz. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment featuring pianist Emmy Kemp, Tues.-Thurs. 8-midnight, Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 8/8, 15, Boomerstown Bunch-comic poetry reading. 8/9, Marion Gallo; Terri Cowick. 8/10- 13, Susan Burns; Dejie Johnson. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 8/8, Bernard Marsh; Pats & Bob. 8/9, Jose Quinones; Linda Mironti. 8/10, Linda Haston. 8/11, Deb Howard; Tiffany. 8/12, Pat Tontorici; Nancy Timpanaro. 8/13, Cheryl Lodge; Mitchell Lester. 8/14, Loretta Cola; Deco Dents. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 8/8, Mike Abene. 8/9-13, Dick Wellstood. 8/14, 15, Dill Jones. AE.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Don Tabor in the lounge, Tues.-Wed. from 7. Pianist-singer Ann Hampton Callaway plays Thurs.-Sat. from 7. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Charles Lindbergh takes over. AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., 334-8155. Singer-pianist Ben Martini performs Tues.-Thurs., Sun. 6-10, Fri.-Sat. 7-11. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Paul Page at the piano. Thurs., Bobbi Miller. Fri., Dan Riddle. Sat., Richard Kaplan. Music from 8:30. AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Aug. 10

2:06/WQXR-AM/FM—Vivaldi: The Four Seasons.
3:00/WNCN—Berlioz: Harold in Italy, Op. 16 (McInnes/Bernstein).
WNYC—Carter: Variations for Orch.
4:00/WNCN—Mozart: Clarinet Qnt in A (Deplus, Danish String Qt).
5:06/WQXR-AM/FM—Chopin: Mazurka #36 in a, Op. 59.
6:30/WNYC—Haydn: Sym #87 in A (Collegium Aureum).
7:00/WNCN—Glazunov: Violin Cto in a, Op. 82 (Snitkovsky/Rozhdestvensky).
8:00/WNYC—Kodaly: Duo for Violin & Cello, Op. 7.
8:06/WQXR-AM/FM—Bernstein: Sym #3.
9:00/WNCN—Couperin: Les Gouts-reünis ou Nouveaux Concerts: Concert #6 in B-Flat (Holliger, Ulsamer, Jacottet).
10:00/WNCN—Mozart: Sym #35 in D "Haffner" (Fournet).
WNYC—Shostakovich: The Sun Shines Over Our Motherland (Kondrashin).
11:00/WNCN—Beethoven: Piano Trio #3 in c, Op. 1, #3 (Suk Trio).
WNYC—Heiden: Wind Qnt (Clarion).

Thurs., Aug. 11

2:06/WQXR-AM/FM—Sibelius: Sym #7 in C, Op. 105.
3:00/WNCN—Mozart: Piano Cto #9 in E-Flat (Perahia).
WNYC—Stockhausen: Hymnen.
4:00/WNCN—Schubert: Fantasia for Piano & Violin in C, Op. 159 (Heifetz, Smith).
5:00/WNCN—Haydn: Sym #1 in D (Dorati).
5:06/WQXR-AM/FM—Bax: Dance in the Sunlight.
6:00/WNCN—Hartmann: Sym #8 (Kubelik).
6:30/WNYC—Dvorák: The Golden Spinning Wheel (Chalabala).
7:00/WNCN—Arensky: Piano Trio #1 in d, Op. 32 (Andreas Trio).
7:06/WQXR-AM/FM—Giuliani: Serenade for Violin, Cello, & Guitar, Op. 19.
8:00/WNYC—Beethoven: Trio in G, Op. 1, #2 (Canino, Stefanato, Filippini).
8:06/WQXR-AM/FM—Mozart: Piano Cto #21 in C.
10:00/WNCN—Gould: Derivations for Clarinet & Band (Goodman/Gould).
11:00/WNCN—Enesco: Violin & Piano Sonata #3 in a, Op. 25 (Ferras, Barbizet).
WNYC—Poulenc: Aubade (Fevrier, Baudo).

Fri., Aug. 12

2:06/WQXR-AM/FM—Saint-Saëns: Piano Cto #4 in c, Op. 44.
3:00/WNCN—Bach: Overture in the French Style in b (Weissenberg).
WNYC—Schoenberg: Gurrelieder (Boulez).
4:00/WNCN—Borodin: Scherzo in D "Les Vendredis" (Stadlmair).
5:00/WNCN—Mozart: Clarinet Cto in A (Wright/Ozawa).
6:00/WNCN—Brahms: Sym #2 in D, Op. 73 (Karajan).
6:30/WNYC—Dussek: Grand Sonata in B-Flat (Marvin).
7:00/WNCN—Satie: Sports et Divertissements (Masselos).
7:06/WQXR-AM/FM—Tchaikovsky: Variations on a Rococo Theme, Op. 33.
8:00/WNCN—Bach: Motet "Jesu, meine Freude" (Harnoncourt).
8:06/WQXR-AM/FM—Bernstein: Serenade for Solo Violin, String Orch, Harp, & Percussion.
9:06/WQXR-AM/FM—Beethoven: Qt in E-Flat, Op. 74.
10:00/WNCN—Bizet: Sym in C (Stokowski).
WNYC—Ives: Psalm 90 (Smith).
11:00/WNCN—Brahms: Horn Trio in E-Flat, Op. 40 (Tuckwell, Perlman, Ashkenazy).
WNYC—New Sounds: Pascal Languirand's "Vivre Ici Maintenant."

Sat. Aug. 13

10:06 a.m./WQXR-AM/FM—Vieuxtemps: Violin Cto #4 in D.
11:00 a.m./WNYC—Takemitsu: Coral Island (Wakasugi).
12:00/WNCN—Nepomuceno: Qt #3 in d "Brazilian" (Brazilian String Qt).
WNYC—Ives: Sym #2 (Bernstein).
1:00/WNYC—Gershwin: Piano Cto in F (Wild/Fieldler).
2:00/WNYC—Thomson: The Plow That Broke the Plains (Stokowski).
2:06/WQXR-AM/FM—Mozart: Don Giovanni (Schwarzkopf, Sutherland, Wächter, Taddei/Giulini).
3:00/WNCN—Haydn: Qt in G, Op. 77, #1 (Aeolian String Qt)
4:00/WNCN—Tchaikovsky: Francesca da Rimini, Op. 32 (Munch).
5:00/WNCN—Blow: Ode on the Death of Mr. Henry Purcell (Jacobs, Bowman, Kanji, Verbruggen/Leonhardt).
5:06/WQXR-AM/FM—Paganini: Violin & Guitar Sonata in d, Op. 2.
6:00/WNCN—Beethoven: Piano Trio #3 in c, Op. 1, #3 (Beaux Arts Trio).
7:00/WNCN—Ireland: Fantasy-Sonata for Clarinet & Piano (Peyer, Parkin).
8:00/WNCN—Ginastera: Harp Cto (Zabaleta/Martinon).
WNYC—Tchaikovsky: Sym #4 (Bernstein).
9:00/WKCR—Opera Topics: 1983 Maria Callas International Singing Competition.
WNCN—Smetana: Bartered Bride (Stratas, Kollo, Berry/Krombholc).
9:06/WQXR-AM/FM—Mozart: The Magic Flute (Leinsdorf).
11:00/WNYC—New Sounds: Ransom Wilson Plays Reich, Glass, Becker.

Sun. Aug. 14

10:06 a.m./WQXR-AM/FM—Franck: Qnt in f for Piano & Strings.
11:00 a.m./WNYC—Chavez: 5 Piano Preludes (Rodriguez).
12:00/WNCN—Roussel: Sinfonietta for String Orch, Op. 52 (I Musici).
WNYC—Mozart: Clarinet Qnt in A (Stolzman).
1:00/WNCN—Haydn: Cello Cto in c (Harrell/Foss).
WNYC—Gershwin: Piano Cto in F (Wild/Fiedler).
2:00/WNYC—Cage: String Qt (LaSalle String Qt).
3:00/WNCN—Mozart: Serenade #13 in G "Eine Kleine Nachtmusik" (Marriner).
4:00/WNCN—C.P.E. Bach: Sym in C (Hogwood).
5:00/WNCN—Bach: Toccata in d (Gould).
7:00/WNCN—Biber: Sonatas (Rifkin).
7:06/WQXR-AM/FM—Sarasate: Spanish Dance #8 in C.
8:00/WNCN—Tchaikovsky: Sym #4 in f, Op. 36 (Mehta).
WNYC—Haydn: Sym #92 in G "Oxford."
8:06/WQXR-AM/FM—Flotow: Martha (Popp, Jerusalem, Nimsgern/Wallberg).
10:00/WNCN—Goetz: Piano Qt in E, Op. 6 (Robbins, Dicterow, Veritch, King).
WNYC—Stravinsky: Capriccio for Piano & Orch (Richter).

Mon., Aug. 15

2:06/WQXR-AM/FM—Hummel: Piano Cto in b.
3:00/WNYC—Henze: Piano Cto #2.
5:00/WNCN—Bloch: Cto Grosso #1 for Strings with Piano Obbligato (Kubelik).
5:06/WQXR-AM/FM—Lully: Airs for Trumpets, Drums, & Oboes.
6:00/WNCN—Schumann: Piano Cto in a, Op. 54 (Solomon/Menges).
6:30/WNYC—Beethoven: Piano Sonata #15 in D "Pastoral" (Moravec).
7:00/WNCN—Ibert: Escales (Barenboim).
7:06/WQXR-AM/FM—Corelli: Cto Grosso in C, Op. 6.
8:00/WNCN—Brumel: Motet "Ave Virgo Gloriosa" (Turner).
WNYC—Prokofiev: Piano Cto #2 (Browning/Leinsdorf).
9:00/WNCN—Moscheles: Sonata in A, Op. 44 (Rampal, Ritter).
9:06/WQXR-AM/FM—Brahms: Sym #3 in F, Op. 90 (C. Davis).
10:00/WNYC—Stravinsky: Mass (Stravinsky).
11:00/WNYC—Shostakovich: String Qt in b-flat (Fitzwilliam String Qt).

Tues., Aug. 16

2:06/WQXR-AM/FM—Mozart: Sym #27 in C.
3:00/WNCN—Weber: Bassoon Cto in F, Op. 75 (Helaerts/Ansermet).
4:00/WNCN—Suk: Fantasy for Violin & Orch in g, Op. 24 (Suk/Ancerl).
5:00/WNCN—Haydn: Sym #10 in D (Dorati).
5:06/WQXR-AM/FM—Schumann: Scherzo #2 in c, Op. 14.
6:00/WNCN—Beethoven: Sym #1 in C, Op. 21 (Haitink).
6:30/WNYC—Chopin: Sonata in b (Argerich).
7:00/WNCN—Pierné: Konzertstück for Harp, Op. 39 (Michel/Froment).
7:06/WQXR-AM/FM—Glazunov: Cto for Saxophone & Strings.
8:00/WNCN—Quantz: Flute & Harpsichord Sonata in D (Rampal, Veyron-Lacroix).
WNYC—Mozart: Sym #40 (Schwarz).
8:06/WQXR-AM/FM—Lalo: Symphonie Espagnole.
10:00/WNYC—Casals: El Pesebre: Excerpts (Casals).
11:00/WNCN—Schumann: Qt in A, Op. 41, #1 (Alberni String Qt).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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H **HOME BOX OFFICE**
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S **SHOWTIME**
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N **UPTOWN**
212-942-7200
W **WOMETCO (WHT).**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Twenty-Minute Workout
H Fri/The Mouse and His Child
Tue/**Movie:** A Challenge for Robin Hood

6:30
2 4 News
5 Mon-Thu/Groovie Goolies
Fri/Bullwinkle
11 Krofft Superstars
H Thu/**Movie:** The Music Man
Mon/The Mouse and His Child
S Wed/My Mother Was Never a Kid

6:35
H Wed/The Color of Friendship

7:00
2 Morning News
4 Today
5 Spiderman
7 Good Morning America
9 Jimmy Swaggart
11 Great Space Coaster
S Thu/**Movie:** Race for Your Life, Charlie Brown

7:30
5 Popeye
9 Jim Bakker
11 Josie and the Pussycats
H Thu/**Movie:** Time Bandits
Fri/**Movie:** Cold River
S Wed/**Movie:** My Champion
Fri/**Movie:** The Way of the Wind
Tue/Short Picks

8:00
5 Bugs & Porky
11 Tom and Jerry
H Mon/**Movie:** Cold River
Tue/Video Jukebox
S Mon/**Movie:** The Secret of NIMH
Tue/**Movie:** Black Beauty

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.J. Report
11 Superfriends
H Tue/Hank Williams
S Thu/Mark Twain Theatre

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
9 Straight Talk
11 Pink Panther
H Thu/American Family Revisited: The Louds Ten Years Later

9:30
2 Jokers Wild
5 My Three Sons
11 Munsters
H Wed,Fri/Fraggle Rock
S Wed,Fri,Mon/Aerobicise

10:00
2 $25,000 Pyramid
4 Diff'rent Strokes
5 Welcome Back Kotter
9 Romper Room
11 F Troop
H Wed/Stevie Nicks in Concert
Thu/**Movie:** Mommie Dearest
Fri/Hank Williams
Mon/**Movie:** Looker
Tue/**Movie:** Force 10 From Navarone
S Wed,Tue/**Movie:** Intruder in the Dust
Thu/**Movie:** This Could Be the Night
Fri/**Movie:** The Great Sinner
Mon/**Movie:** Watch the Birdie
W Wed/**Movie:** Million Dollar Hockey Puck
Thu/**Movie:** Sunday in the Country
Fri/**Movie:** Agency
Mon/**Movie:** Just Tell Me a Riddle
Tue/**Movie:** Kid Millions

10:30
2 Child's Play
4 Sale of the Century
5 All in the Family
7 Card Sharks
11 Civic Programming

11:00
2 Price Is Right
4 Wheel of Fortune
5 Tom Cottle
7 Too Close For Comfort
9 News
H Wed/**Movie:** Force 10 From Navarone

11:30
4 Dream House
5 Midday
7 Loving
9 You Asked for It
11 Rhoda
H Fri/Little River Band in Australia
Mon/**Movie:** The Music Man
S Wed/Hollywood
Mon/**Movie:** The Bad News Bears
Tue/**Movie:** Purlie
W Tue/Public Affairs

12 **NOON**
2 Tattletales
4 Facts of Life
7 Family Feud
9 11 News
H Tue/Stevie Nicks in Concert
S Wed/**Movie:** Foul Play
Thu/**Movie:** Arthur
Fri/**Movie:** Paternity
W Wed-Mon/Public Affairs
Tue/Vegetable Soup

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Wed/**Movie:** Bedelia (1947). Margaret Lockwood, Ian Hunter.
Thu/**Movie:** Saturday Night and Sunday Morning (1960). Albert Finney, Rachel Roberts.
Fri/**Movie:** Don't Drink the Water (1969). Jackie Gleason, Estelle Parsons.
Mon/**Movie:** Magic Town (1947). James Stewart, Jane Wyman.
Tue/**Movie:** Charro (1969). Elvis Presley, Ina Balin.
H Thu/**Movie:** Looker
Fri/Inside Boxing
W Wed-Mon/Vegetable Soup
Tue/**Baseball:** Mets vs. Pittsburgh Pirates

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** The Gambler From Natchez (1954). Dale Robertson, Debra Paget.
Thu/**Movie:** House on Telegraph Hill (1951). Richard Basehart, Valentine Cortesa.
Fri/**Movie:** Somewhere in the Night (1946). John Hodiak, Nancy Guild.
Mon/**Movie:** Oh, Men! Oh, Women! (1957). Dan Dailey, Ginger Rogers.
Tue/**Movie:** The Model and the Marriage Broker (1951). Jeanne Crain, Zero Mostel.
H Wed/Inside Boxing
Fri/**Movie:** Cold River
Tue/P.T. Barnum & His Human Oddities
W Wed/The Dream Team
Thu/Lincoln County
Fri/**Movie:** Holy Terror
Mon/**Movie:** Firefox

1:30
2 As the World Turns
H Wed/**Movie:** Time Bandits
S Mon/Lisa Makes the Headlines

2:00
4 Another World
5 Make Room For Daddy
7 One Life to Live
H Thu/**Movie:** Music Man
Mon/**Movie:** Cold River
Tue/Hank Williams
S Wed,Fri,Mon/Aerobicise
Thu/**Movie:** Her Twelve Men
Tue/**Movie:** Gregory's Girl
W Wed/**Baseball:** Yankees vs. Toronto Blue Jays
Thu/**Movie:** Oh God!

2:30
2 Capitol
5 Popeye
11 Mon-Thu/Magic Garden
Fri/Big Blue Marble
S Wed/**Movie:** Nana
Fri/**Movie:** Scrambled Feet
Mon/**Movie:** My Champion
W Fri/**Movie:** Wrong Is Right

3:00
2 Guiding Light
4 Fantasy
5 Hanna Barbera
7 General Hospital
9 Ironside
11 Tom and Jerry
H Fri/P.T. Barnum & His Human Oddities
W Tue/**Movie:** Roman Scandals

3:30
5 Bugs & Porky
11 Scooby Doo
H Wed/Stevie Nicks in Concert
Tue/Video Jukebox
S Tue/**Movie:** Black Beauty
W Mon/Lincoln County

4:00
2 Wed-Mon/Barnaby Jones
Tue/World of People
4 Mary Tyler Moore
5 Little Rascals
7 Edge of Night
9 Wed/**Movie:** Stopover Tokyo (1957). Robert Wagner, Joan Collins.
Thu/**Movie:** Operation C.I.A. (1965). Burt Reynolds, John Hoyt.
Fri/**Movie:** Kiss the Girls and Make Them Die (1967). Raf Vallone, Dorothy Provine.
Mon/**Movie:** Colossus: The Forbin Project (1969). Eric Braeden, Susan Clark.
Tue/**Movie:** Doomwatch (1972). Ian Bannen, Judy Geeson.
11 Pink Panther
13 Sesame Street (cc)
H Fri,Mon/The Mouse and His Child
Tue/**Movie:** A Challenge For Robin Hood
S Wed/**Movie:** My Champion
Thu/**Movie:** Race for Your Life, Charlie Brown
Fri/**Movie:** The Way of the Wind
W Thu/**Movie:** Mommie Dearest

4:30
2 Tue/Festival of Lively Arts
4 More Real People
5 Gilligan's Island
7 Wed-Fri/People's Court
Mon,Tue/News
11 Mork and Mindy
H Wed/Fraggle Rock
Thu/Wild River
S Mon/My Mother Was Never a Kid
W Wed/**Movie:** The Best Little Whorehouse in Texas
Fri/**Movie:** Just Tell Me a Riddle
Mon/**Movie:** Oh God!

5:00
2 Wed-Mon/News
4 7 News
5 6 Million Dollar Man
11 Little House on the Prairie
13 Mister Rodgers
H Wed/The Lorax by Dr. Seuss
W Tue/**Movie:** Million Dollar Hockey Puck

5:30
2 Tue/News
13 Electric Company
H Wed/**Movie:** Force 10 From Navarone
Thu/**Movie:** Mommie Dearest
Fri/Fraggle Rock
Mon/The Lorax by Dr. Seuss
S Thu/**Movie:** Purlie
Mon/**Movie:** The Bad News Bears
Tue/**Movie:** Foul Play

Evening, August 10-12 and 15-16

Wed., Aug. 10

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 Reading Rainbow
21 Summer Bookwatch
31 Brooklyn College Presents
S **Movie:** Foul Play

6:30
5 Robin's Nest
11 Barney Miller
13 New Jersey Nightly News
21 Reading Rainbow
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Reading Rainbow
W **Movie:** Tell Me a Riddle

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Woodwright's Shop
31 Urban League Convention
H Inside Boxing

8:00
2 Archie Bunker's Place
4 Real People
5 PM Magazine
7 Fall Guy
9 **Soccer:** Cosmos vs. Team America
11 **Movie:** Summertime (1955). Katharine Hepburn, Rossano Brazzi. A lonely woman traveling in Venice falls in love with an Italian merchant.

13 National Geographic Special: Gorilla

21 1983 Empire State Games

H **Movie:** Smokey and the Bandit
N **Movie:** Ashes and Diamonds
S **Movie:** The Secret of NIMH

8:30
2 Gloria
5 Carol Burnett and Friends
31 From Jumpstreet

8:45
W **Movie:** Hey Good Lookin'

9:00
2 **Movie:** Mark, I Love You (1980). Kevin Dobson, Cassie Yates.
4 Facts of Life
5 Merv Griffin
7 The Hamptons
13 Andre Watts With the Indianapolis Symphony
21 Monty Python
31 Videoville

9:30
4 Buffalo Bill
21 Hitchhiker's Guide to the Galaxy
S Hollywood

10:00
4 Family Tree
5 11 News
7 Dynasty (cc)
9 CNN News
21 Fall and Rise of Reginald Perrin
31 Matters of Life and Death
H **Movie:** The Best Little Whorehouse in Texas
N **Movie:** Yojimbo
S **Movie:** Summer Camp

10:30
9 Meet the Mayors
11 News
13 1983 Empire State Games
21 Good Neighbors
31 Other Vision, Other Voices

10:45
W **Movie:** Nice Dreams

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
21 Inside Business Today

11:30
2 **Movie:** Police Story: No Margin For Error (1978). James Farentino, Ron Musak.
4 Tonight
5 Starsky & Hutch
7 Nightline
9 The Saint
11 Honeymooners
13 Masterpiece Theatre: A Town Like Alice
21 Latenight
S Bizarre

11:45
W **Movie:** Linda

12 MIDNIGHT
11 Saturday Night
H Inside Boxing
N **Movie:** The Apple Game
S **Movie:** Foul Play

12:30
4 1983 World Championships of Track and Field
5 Mary Hartman, Mary Hartman
7 **Movie:** It Happened to Jane (1959). Doris Day, Jack Lemmon.
9 CNN News
H **Movie:** Body Heat

1:00
5 Hogan's Heroes
9 Christian Children's Fund
11 Twilight Zone

1:30
4 11 News
5 Chico and the Man
9 Christian Children's Fund
W **Movie:** The Best Little Whorehouse in Texas

2:00
2 News
5 **Movie:** Story of Will Rogers (1952). Jane Wyman, Will Rogers Jr. Biography of the legendary Will Rogers.
9 Joe Franklin
11 Rookies
S **Movie:** Hit

2:30
4 Mary Tyler Moore
H **Movie:** Force 10 From Navarone

3:00
4 Mary Tyler Moore
9 **Movie:** The Maids (1975). Glenda Jackson, Susannah York. Two maids dislike their mistress.
11 **Movie:** The Fifth Day of Peace (1973). Franco Nero, Richard Johnson. At the end of WW2, two Germans are held in an Allied prison camp for desertion.

3:30
4 Bob Newhart
W **Movie:** Mommie Dearest

4:00
4 Here's Lucy

4:30
4 News
H **Movie:** The Best Little Whorehouse in Texas
S Bizarre

5:00
11 Focus: New Jersey
S **Movie:** Nana

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Thu., Aug. 11

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Barney Miller
13 Reading Rainbow
21 Summer Bookwatch
31 N.Y.U. Broadcast Lab

6:30
5 Robin's Nest
11 Alice
13 New Jersey Nightly News
21 Reading Rainbow
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 11 News
5 M*A*S*H
9 Vegas
13 Nightly Business Report
21 Doctor in the House
31 Reading Rainbow
W **Movie:** Smash Palace

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 **Baseball:** Yankees vs. Detroit Tigers
13 MacNeil/Lehrer
21 Bits, Bytes, and Buzzwords
31 Where Dreams Come True

8:00
2 Magnum, P.I.
4 Gimme a Break
5 PM Magazine
7 Eye on Hollywood
9 **Movie:** My Darling Clementine (1953). Henry Fonda, Linda Darnell. A Wyatt Earp story.
13 Monty Python
21 Wild America
31 Tony Brown's Journal
H American Family Revisited: The Louds Ten Years Later
N **Movie:** Hit
S The Unpredictable Pudgy

8:30
4 Mama's Family
5 Carol Burnett
7 Too Close For Comfort
13 Sneak Previews
31 From Jumpstreet

9:00
2 Simon & Simon
5 Merv Griffin
7 Reggie (cc)
13 Great Performances: Tinker, Tailor, Soldier, Spy
21 1983 Empire State Games
31 From Love to Litigation
H **Movie:** Looker
S **Movie:** Night Shift
W **Movie:** Oh God!

9:30
4 Cheers
7 It Takes Two (cc)

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 Newark and Reality
13 Kennedy Center Tonight: A Salute to Duke
31 Looking East

10:15
N **Movie:** The Seven Samurai

10:30
9 New Jersey Report
11 News
H Inside Boxing

10:40
W Richard Brown

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
13 1983 Empire State Games
21 Long Island Week
H Billy Joel
S **Movie:** Arthur
W **Movie:** Delicious

11:30
2 **Movie:** A Question of Honor (1982). Ben Gazzara, Paul Sorvino.
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing From Yonkers
11 Honeymooners
21 Latenight

12 MIDNIGHT
9 The Saint
11 Saturday Night

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 **Movie:** Crooks and Coronets (1969). Telly Savalas, Warren Oates.
H **Movie:** Summer Lovers
W **Movie:** Firefox

1:00
5 Hogan's Heroes
9 World Vision Special
11 Twilight Zone
S Loving Friends & Perfect Couples

1:30
4 11 News
5 Chico and the Man
S A New Day in Eden

2:00
2 News
5 **Movie:** Dark Waters (1944). Merle Oberon, Franchot Tone. Louisiana relatives drive an heiress insane.
9 Joe Franklin
S **Movie:** The Betsy

2:15
H **Movie:** Mommie Dearest

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Force on Thunder Mountain (1977). Larry Van Nuys, Christopher Cain. A father and son become involved in an adventure of Indian folklore and U.F.O.'s.
W **Movie:** Smash Palace

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:05
S The Unpredictable Pudgy

4:30
4 News
H **Movie:** Jekyll and Hyde... Together Again

5:00
11 Biography
W Best of Floyd

5:05
S **Movie:** Purlie

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Fri., Aug. 12

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Barney Miller
13 Reading Rainbow
21 Summer Bookwatch
H Little River Band in Australia
S **Movie:** Paternity

6:30
5 Robin's Nest
11 Alice
13 New Jersey Nightly News
21 Reading Rainbow
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 11 News
5 M*A*S*H
9 Vegas
13 Nightly Business Report
21 Doctor in the House
31 Reading Rainbow
H Hank Williams
W **Movie:** Agency

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 **Baseball:** Yankees vs. Detroit Tigers
13 MacNeil/Lehrer
21 Square Foot Gardening
31 Andre Watts With the Indianapolis Symphony

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 **Football:** Giants vs. Pittsburgh Steelers
9 **Baseball:** Mets vs. Chicago Cubs
13 Washington Week in Review
21 Nature of Things
N **Movie:** Seven Beauties
S **Movie:** Sharky's Machine

8:30
5 Healthbeat
13 Wall $treet Week
H Inside Boxing

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
13 Generations of Resistance
21 1983 Empire State Games
31 Amanecer
H **Movie:** The Missionary
W **Movie:** Body Heat

9:30
31 Presente

10:00
2 Falcon Crest
4 Eischied
5 11 News
13 Faces of Medicine
31 Masterpiece Theatre: A Town Like Alice
N **Movie:** Hester Street
S **Movie:** The Best Little Whorehouse in Texas

10:30
11 News
13 Native Americans
H Little River Band in Australia

10:40
9 Kiner's Korner

11:00
2 4 7 News
5 M*A*S*H
9 FM-TV
11 Odd Couple
13 1983 Empire State Games
21 Long Island Week
W Leonard Report

11:30
2 **Movie:** Wishbone Cutter (1977). Jo Don Baker, Sondra Locke.
4 Tonight
5 Starsky & Hutch
7 Nightline
11 Honeymooners
21 Latenight
H **Movie:** Outland
W **Movie:** Liz

12 MIDNIGHT
11 Saturday Night
N **Movie:** Brimstone and Treacle
S **Movie:** Smokey and the Bandit

12:30
4 1983 World Championships of Track and Field
5 Mary Hartman, Mary Hartman
7 New York Hot Tracks

1:00
5 Soul Train
9 Siloam Christian Mission
11 Twilight Zone
W **Movie:** Emmanuelle in Soho

1:25
H **Movie:** Cold River

1:30
4 11 News

1:40
S Best of the Big Laff Off

1:45
2 **Movie:** Code Name: Heraclitus (1967). Stanley Baker, Leslie Nielsen.

2:00
5 America's Top Ten
7 **Movie:** Brother John (1971). Sidney Poitier, Bradford Dillman.
9 Joe Franklin
11 Best of the Midnight Special

2:30
4 Mary Tyler Moore
5 **Movie:** Blue Sunshine (1976). Zalman King, Deborah Winters. Falsely accused of murder, a man discovers a connection between drugs administered 10 years earlier and present violence.
W **Movie:** Winter of Our Dreams

2:40
S **Movie:** Body and Soul

3:00
4 Mary Tyler Moore
9 **Movie:** Guns of the Revolution (1972). Ernest Borgnine, Humberto Almazon. A ruthless president conflicts with a Mexican priest.
11 Rodeo Superstars Championship
H Hank Williams

3:30
4 Bob Newhart

3:32
2 **Movie:** Breezy (1974). William Holden, Kay Lenz.

4:00
4 Here's Lucy
11 Candid Camera
W **Movie:** Wrong Is Right

4:30
4 News
11 Abbott and Costello
H **Movie:** The Missionary
S **Movie:** Scrambled Feet

5:00
11 Biography

5:30
2 Public Hearing

SOLUTIONS TO LAST WEEK'S PUZZLES

F	I	E	L	D	F	A	R	E	S	■	■	■	■	F
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TELEVISION

④ Here's Lucy
⑪ Gigglesnort Hotel

5:35
⑨ **Movie:** Fang and Claw (1935). Frank Buck. Documents the capture and preparation for transport of wild animals for use in circuses and zoos.

Mon., Aug. 15

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ S.W.A.T.
⑪ Laverne & Shirley
⑬ Reading Rainbow
㉑ Summer Bookwatch
㉛ All About TV
Ⓗ **Movie:** Looker

6:30
⑤ Robin's Nest
⑪ Barney Miller
⑬ New Jersey Nightly News
㉑ Reading Rainbow
㉛ News From City Hall
Ⓦ News

6:45
㉛ City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Vegas
⑪ Alice
⑬ Nightly Business Report
㉑ Doctor in the House
㉛ Reading Rainbow
Ⓦ **Movie:** Just Tell Me a Riddle

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer
㉑ Photo Show
㉛ Andre Watts With the Indianapolis Symphony
Ⓗ Fraggle Rock
Ⓢ **Movie:** The Secret of NIMH

8:00
② Square Pegs
④ Little House: A New Beginning
⑤ PM Magazine
⑦ **Baseball:** Montreal Expos vs. St. Louis Cardinals
⑨ **Movie:** Young Winston (1972). Simon Ward, Anne Bancroft.
⑪ **Special:** Lifestyles of the Rich and Famous
⑬ Under Sail
㉑ Jacques Cousteau: Sunken Treasures
㉛ Youth Employment
Ⓗ **Movie:** Cold River
Ⓝ **Movie:** Knife in the Water

8:30
② **Special:** 13 Thirteenth Avenue
⑤ Carol Burnett and Friends
⑬ Training Dogs the Woodhouse Way
㉛ From Jumpstreet

9:00
② Tucker's Witch
④ **Special:** The Pump Boys and Dinettes on Television
⑤ Merv Griffin
⑬ Great Performances: Brideshead Revisited
㉑ Evening at Pops
㉛ Cityscope
Ⓢ **Movie:** Prisoners of the Lost Universe
Ⓦ **Movie:** Heavy Metal

9:30
㉛ Computer Programming

10:00
② Cagney & Lacey
⑤ ⑪ News
⑬ Magic of Dance
㉑ Frederick Douglass, Slave and Statesman
㉛ From Love to Litigation
Ⓗ **Movie:** Mommie Dearest
Ⓝ **Movie:** The Fireman's Ball

10:30
⑪ News
Ⓢ Bizarre

10:45
Ⓦ **Movie:** Beach Girls

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ In Search Of
⑪ Odd Couple
⑬ Austin City Limits
㉑ Tony Brown's Journal
Ⓢ **Movie:** Humongous

11:30
② Hart to Hart
④ Best of Carson
⑤ Starsky & Hutch
⑦ Nightline
⑨ The Saint
⑪ Honeymooners
㉑ Latenight

12 **MIDNIGHT**
⑪ Saturday Night
Ⓝ **Movie:** Ashes and Diamonds

12:15
Ⓗ **Movie:** Looker

12:30
④ David Letterman
⑤ Mary Hartman, Mary Hartman
⑦ **Movie:** Fitzwilly (1968). Dick Van Dyke, Barbara Feldon.
⑨ CNN News
Ⓦ **Movie:** Delicious

12:35
Ⓢ **Movie:** The Unpredictable Pudgy

12:40
② **Movie:** Outside Chance (1978). Yvette Mimieux, Beverly Atkinson.

1:00
⑤ Hogan's Heroes
⑨ Christian Children's Fund
⑪ Twilight Zone

1:30
④ ⑪ News
⑤ Chico and the Man

1:35
Ⓢ **Movie:** Night Shift

1:50
Ⓗ **Movie:** The Best Little Whorehouse in Texas

2:00
② News
⑤ Best of Midday
⑨ Joe Franklin
⑪ Rookies
Ⓦ Best of Floyd

2:30
④ Mary Tyler Moore

3:00
④ Mary Tyler Moore
⑨ **Movie:** Philadelphia, Here I Come (1975). Siobhan McKenna, Des Cave. A young Irishman faces a new life in Philadelphia.
⑪ **Movie:** Circus of Fear (1966). Christopher Lee, Margaret Lee. A thief comes under the hand of a knife thrower at a circus event.
Ⓦ **Movie:** Firefox

3:20
⑤ Off the Set

3:25
Ⓢ Bizarre

3:30
④ Bob Newhart

3:50
Ⓗ **Movie:** Night Shift

4:00
④ Here's Lucy
Ⓢ **Movie:** Prisoners of the Lost Universe

4:30
④ News

5:00
⑪ Biography

5:05
Ⓦ Shorts and Music

5:30
④ Health Field
⑤ Children in Crisis
⑦ Richard Simmons
⑨ Morning Stretch
⑪ News
Ⓢ **Movie:** My Champion

Tue., Aug. 16

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ S.W.A.T
⑪ Laverne & Shirley
⑬ Reading Rainbow
㉑ Summer Bookwatch
㉛ 1982 Awards in the Visual Arts
Ⓗ **Movie:** Force 10 From Navarone

6:30
⑤ Robin's Nest
⑪ Barney Miller
⑬ New Jersey Nightly News
㉑ Reading Rainbow
㉛ City Comment
Ⓦ News

6:45
㉛ News From City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Vegas
⑪ Alice
⑬ Nightly Business Report
㉑ Doctor in the House
㉛ Reading Rainbow
Ⓦ **Movie:** Night Shift

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer
㉑ Here's to Your Health
㉛ Tony Brown's Journal
Ⓢ **Movie:** Race For Your Life, Charlie Brown

8:00
② On the Road With Charles Kuralt
④ The A Team
⑤ PM Magazine
⑦ Happy Days (cc)
⑨ **Soccer:** Cosmos vs. Toronto Blizzard
⑪ **Baseball:** Yankees vs. Chicago White Sox
⑬ Nova
㉑ Great Railway Journeys of the World
㉛ People of the First Light
Ⓗ Not Necessarily the News
Ⓝ **Movie:** Between the Lines

8:30
② Our Times With Bill Moyers
⑤ Carol Burnett
⑦ Joanie Loves Chachi (cc)
㉛ From Jumpstreet
Ⓗ Over Here, Mr. President

9:00
② **Movie:** Health (1979). Glenda Jackson, Carol Burnett.
④ Remington Steele
⑤ Merv Griffin
⑦ Three's Company (cc)
⑬ Lifeline
㉑ Masterpiece Theatre: The Flame Trees of Thika
㉛ Target Nicaragua
Ⓗ **Movie:** Body Heat
Ⓢ **Movie:** Purlie
Ⓦ **Movie:** Beau Pere

9:30
⑦ 9 to 5 (cc)
⑬ Lifeline
㉛ Wine What Pleasure

10:00
④ St. Elsewhere
⑤ News
⑦ Hart to Hart (cc)
⑨ CNN News
⑬ Years of Darkness
㉑ Andre Watts With the Indianapolis Symphony
㉛ Great Performances: Brideshead Revisited
Ⓝ **Movie:** Seven Beauties

10:30
⑨ New Jersey People
⑪ News

11:00
② ④ ⑦ ⑪ News
⑤ M*A*S*H
⑨ In Search Of
⑬ **Movie:** The Scoundrel (1933). Noel Coward.
Ⓗ Stevie Nicks in Concert

11:05
Ⓦ **Movie:** Three Swedish Girls

11:30
② **Movie:** Police Story: Stigma (1977). Mike Connors, James Darren.
④ Best of Carson
⑤ Starsky & Hutch
⑦ Nightline
⑨ The Saint
⑪ Odd Couple
㉑ Latenight
Ⓢ **Movie:** Gregory's Girl

12 **MIDNIGHT**
⑪ Honeymooners
Ⓗ **Movie:** The Missionary
Ⓝ **Movie:** Gimme Shelter

12:15
⑬ Independent Focus '83: Todos Santos Cuchumatan

12:30
④ David Letterman
⑤ Mary Hartman, Mary Hartman
⑦ **Movie:** R.P.M. (1970). Anthony Quinn, Ann-Margret.
⑨ CNN News
⑪ Saturday Night

12:45
W **Movie:** The Kid From Spain

1:00
5 Hogan's Heroes
9 World Vision
S Loving Friends and Perfect Couples

1:30
4 11 News
5 Chico and the Man
S A New Day in Eden

1:35
H Hank Williams

2:00
2 News
5 **Movie:** Dear Heart (1965). Glenn Ford, Geraldine Page. Attending a convention in New York, a postmistress meets a salesman who's engaged to be married.
9 Joe Franklin
11 Rookies
S **Movie:** The Postman Always Rings Twice

2:30
4 Mary Tyler Moore
W **Movie:** Roman Scandals

3:00
4 Mary Tyler Moore
9 **Movie:** Mystery of the Sacred Shroud (1979). Richard Burton. An inquiry into the mysteries of the famed relic.
11 **Movie:** Island of the Burning Doomed (1970). Christopher Lee, Patrick Allen. Beings from another planet overrun an island off the English coast.

3:05
H **Movie:** Body Heat

3:30
4 Bob Newhart

4:00
4 Here's Lucy
S **Movie:** Foul Play

4:15
W **Movie:** Whoopee!

4:30
4 News

5:00
11 Biography
H **Movie:** Heavy Metal

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Weekend, August 13-14

Sat., Aug. 13

6:00
2 Patchwork Family
4 Agriculture USA
5 Pattern For Living
11 News
H **Movie:** Gregory's Girl

6:30
4 Sonrisas
5 Insight
7 News
11 Carrascolendas
S **Movie:** Oliver Twist

7:00
2 Captain Kangaroo
4 Infinity Factory
5 World Tomorrow
7 Wildlife Adventure
9 News
11 Sport Billy

7:30
4 One of a Kind
5 **Special:** Israel, America's Key to Survival
7 Davey and Goliath
9 Newark and Reality
11 Doctor Snuggles
H The Lorax by Dr. Seuss

8:00
2 Popeye & Olive
4 Flintstone Funnies
7 Superfriends
9 Christopher Closeup
11 Pink Panther
31 Carrascolendas
H **Movie:** Mommie Dearest
S **Movie:** Her Twelve Men

8:30
2 Pandamonium
4 Shirt Tales
5 America Works
7 Pac Man/Little Rascals/Richie Rich
9 New Jersey People
11 Essence
13 Mr. Rogers
31 Teaching Students With Special Needs

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 Discover: The World of Science
9 Nine on New Jersey
11 Wall Street Journal Report
13 Sesame Street
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
31 Mundo Real

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 International Christian Aid
11 Gospel Hour
13 Survival Special: Penguin Summer
31 Sonrisas
S **Movie:** The Goldwyn Follies
W **Movie:** Silver Spurs

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?
H Stevie Nicks in Concert

11:00
2 Bugs Bunny/Road Runner
4 1983 World Championships of Track and Field
7 Mork and Mindy/Laverne and Shirley/Fonz Hour
9 All Star Wrestling
11 Hee Haw
13 Programming for the Gifted

11:30
2 Bugs Bunny/Road Runner
13 Programming for the Gifted
H Inside Boxing

11:45
W **Movie:** Time Bandits

12 **NOON**
2 Gilligan's Planet
5 Get Smart
7 Weekend Specials
9 Ironside
11 Twilight Zone
13 Presente
21 Gourmet Cooking
H **Movie:** Time After Time
S **Movie:** One on One

12:30
2 New Fat Albert Show
5 America's Top Ten
7 American Bandstand
11 At the Movies
13 Sports America
21 This Old House

1:00
2 Blackstar
4 **Baseball:** Pittsburgh Pirates vs. Montreal Expos
5 **Movie:** Frankenstein Must Be Destroyed (1970). Peter Cushing, Veronica Carlson. A doctor and his assistant attempt to perform brain transplants.
9 **Movie:** Fury of Hercules (1962). Brad Harris, Alan Steele. Hercules tries to inspire the Thespians to regain their country.
11 **Movie:** Moonlight Sword and Jade Lion. Mao Yin, Wong Do.
21 Victory Garden

1:30
2 Children's Film Festival
7 Sha Na Na
13 Last Chance Garage
21 Square Foot Gardening

2:00
2 Kidsworld
7 Bravisimo
13 1983 Empire State Games (until 7 p.m.)
21 Woodwright's Shop
H **Movie:** Gregory's Girl
S **Movie:** Firefox
W **Movie:** Safari 3000

2:30
2 Public Hearing
21 Gourmet Cooking
31 Matinee at the Bijou

3:00
2 **Movie:** High Card (1969). Barry Sullivan, Gene Raymond.
5 **Movie:** Dynamo (1970). Female executive hires her taxi driver, a kung fu expert, to take part in a boxing contest gimmick.
7 Crisis Theatre
9 **Movie:** Hercules vs. the Hydra (1961). Jayne Mansfield, Mickey Hargitay. Hercules sets out after the king, who killed his wife.
11 **Movie:** Mom, the Wolfman and Me (1980). Patty Duke Astin, David Birney. A young girl thinks she can find a man for her mother.
21 This Old House

3:30
21 Victory Garden
H Stevie Nicks in Concert

4:00
4 1983 World Championships of Track and Field
7 Greatest Sports Legends
21 Square Foot Gardening
31 Wine What Pleasure
W **Movie:** Lookin' to Get Out

4:30
2 Vintage Champions, 1982 U.S. Open Highlights
7 Sportsbeat
9 CNN News
21 Woodwright's Shop
31 This Old House
H **Movie:** Mommie Dearest
S Piece of Cake

5:00
2 Sports Special: Travers Stakes
5 Mission: Impossible
7 Wide World of Sports
9 Road to L.A.
11 CHiPS Patrol
21 Sesame Street
31 The Magic of Dance
S **Movie:** Foul Play

5:30
31 Lawmakers

6:00
2 Channel 2 the People
4 News
5 Starsky & Hutch
9 Racing From Saratoga
11 Star Trek
21 Supersoccer
31 Searching
W **Movie:** Treasures of the Snow

6:30
2 4 7 News
9 Barbara Mandrell & the Mandrell Sisters
31 European Television Service

7:00
2 News
4 Prime of Your Life
5 Miller's Court
7 New York People
11 Dance Fever
13 Inside Albany
21 1983 Empire State Games (until midnight)
31 Reading Rainbow
H **Movie:** Time After Time
S **Movie:** One on One

7:30
2 2 on the Town
4 Glen Campbell
5 All in the Family
7 Medical Marvels
9 **Movie:** Mets vs. Chicago Cubs
11 Solid Gold
13 Agronsky and Company
31 The Closing Door

8:00
2 Faeries
4 Diff'rent Strokes
5 **Movie:** My Sister Eileen (1942). Rosalind Russell, Janet Blair. Two sisters, an actress and a writer, come to New York.
7 T.J. Hooker (cc)
13 Hitchcock
N **Movie:** Gimme Shelter
W **Movie:** Pygmalion

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8:30
4 Kudzu
11 **Movie:** Jet Pilot (1967). John Wayne, Janet Leigh.
31 *From Jumpstreet*

9:00
2 **Movie:** The Passage (1979). Anthony Quinn, James Mason.
4 Quincy
7 Love Boat (cc)
13 Masterpiece Theatre: *Anna Karenina*
31 N.Y.U. Broadcast Lab
H **Movie:** Night Shift
S **Movie:** Firefox

9:30
31 Kennedy Center Tonight: A Salute to Duke

10:00
4 Monitor
5 News
7 Fantasy Island (cc)
13 **Movie:** International House (1933). W.C. Fields, George Burns.
N **Movie:** Woodstock
W Rock 'N' Roll

10:10
9 Kiner's Korner

10:30
5 Black News
9 CNN News
11 News

11:00
2 4 7 News
5 **Football:** Giants vs. L.A. Raiders
9 Jackie Gleason
11 Odd Couple
31 Music Video Party
H **Movie:** The Best Little Whorehouse in Texas
W **Movie:** Tropic of Desire

11:05
S Bizarre

11:10
13 Great Performances: Tinker, Tailor, Soldier, Spy

11:30
4 Saturday Night Live
9 Harness Racing From Yonkers Raceway
11 Honeymooners
S **Movie:** Summer Camp

11:45
2 Sportspeople
7 **Movie:** Ben Hur (1959). Charlton Heston, Jack Hawkins.

12 **MIDNIGHT**
2 **Movie:** In Harm's Way (1965). John Wayne, Kirk Douglas.
9 Championship Wrestling
11 Laugh Trax

12:30
W **Movie:** Heavy Metal

1:00
4 *Rock 'N' Roll Tonight*
9 **Movie:** Vampire People (1971). Amelia Fuentes, Ronald Remy. Vampires invade a village.
11 Best of the Midnight Special
H **Movie:** The Deer Hunter
S **Movie:** Outland

1:05
N **Movie:** The Arena

1:30
5 **Movie:** Rancho Deluxe (1975). Jeff Bridges, Sam Waterston. Modern cattle rustlers steal from a neighboring ranch.

2:00
11 News

2:30
4 Evening at the *Improv*
11 Solid Gold
W **Movie:** Time Bandits

2:50
S **Movie:** Can You Keep It Up For a Week?

3:00
9 **Movie:** Belle Starr's Daughter (1948). George Montgomery, Ruth Roman.

3:20
2 Music Magazine
4 Tomorrow's Music Today
11 **Movie:** Ambush in Leopard Street (1959). James Kennedy, Michael Brennan. A gang's planned diamond heist goes awry.

3:50
2 **Movie:** Sweet Charity (1969). Shirley MacLaine, John McMartin.

4:00
4 Mary Tyler Moore

4:10
S **Movie:** The Goldwyn Follies

4:15
H **Movie:** Gregory's Girl

4:30
W **Movie:** Mother's Day

5:00
11 Biography

5:30
11 Christopher Closeup

5:45
11 Davey and Goliath

Sun., Aug. 14

6:00
9 New Jersey Report
11 News
H **Movie:** Firefox

6:30
2 Kidsworld
5 Time for Timothy
7 9 News
11 Aprenda Ingles
S The Color of Friendship

7:00
2 Captain Kangaroo
4 Journey to Adventure
5 Jerry Falwell
7 Faith for Today
9 To be announced
11 Robert H. Schuller

7:30
4 Here's Lucy
7 This Is the Life
9 Jack Van Impe
S **Movie:** The Way of the Wind

8:00
2 For Our Times
4 Bob Newhart
5 Jimmy Swaggart
7 Christopher Closeup
9 Terry Cole-Whitaker
11 Frederick Price
H Hank Williams

8:30
2 Way to Go
4 Austin City Limits Encore
7 Insight
9 Day of Discovery
13 Mister Rodgers

9:00
2 Sunday Morning
4 That Teen Show
5 Wonderama
7 Wildlife Adventure
9 Oral Roberts
11 Return to the Planet of the Apes
13 Sesame Street

9:30
4 Ebony/Jet Celebrity Showcase
5 **Football:** Jets vs. L.A. Raiders
7 Safari to Adventure
9 Point of View
11 Josie and the Pussycats
H **Movie:** Time Bandits
S **Movie:** Arthur

10:00
4 Positively Black
7 Tiempo
9 Mass
11 Tom and Jerry
13 Electric Company
W **Movie:** Million Dollar Hockey Puck

10:30
2 Public Hearing
4 Visiones
7 Crisis Theatre
9 That's the Spirit
11 Pink Panther
13 Wild America

11:00
2 Newsmakers
4 First Estate
9 Make Peace With Nature
11 Three Stooges
13 National Geographic Special: Gorilla

11:30
2 Face the Nation
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Abbott and Costello Meet Captain Kidd (1952). Bud Abbott, Lou Costello. A & C think they possess a love note, but it's really Captain Kidd's treasure map.
H Fraggle Rock
S **Movie:** Mommie Dearest
W **Movie:** Holy Terror

12 **NOON**
2 Channel 2 the People
4 News
5 **Movie:** The Mummy (1959). Peter Cushing, Christopher Lee. Three archaeologists look for the tomb of an ancient princess.
9 Robert H. Schuller
13 1983 Empire State Games
21 Last Chance Garage
H **Movie:** Firefox

12:30
2 Lorne Greene's New Wilderness
7 Directions
21 Magic of Animal Painting

1:00
2 **Tennis:** Canadian Open
4 1983 World Championships of Track and Field
7 Like It Is
9 CNN News
11 This Week in Baseball
21 Washington Week in Review
W **Movie:** Heartaches

1:30
5 **Movie:** The Quest (1976). Tim Matheson, Kurt Russell. Two brothers reunite to search for their sister, lost during an Indian raid.
9 **Baseball:** Mets vs. Chicago Cubs
11 **Baseball:** Yankees vs. Detroit Tigers
21 Wall $treet Week

2:00
7 Eyewitness News Conference
13 Great Performances: Brideshead Revisited
21 Sports America: National Slow Pitch All-Star Game
H Consumer Reports Presents
S **Movie:** *Nana*

2:30
7 Greatest Sports Legends
H Billy Joel

3:00
13 Magic of Dance
21 Six-Gun Heroes
W **Movie:** Hanky Panky

3:30
2 Pan American Games
5 **Movie:** The Marriage of a Young Stockbroker (1971). Richard Benjamin, Johanna Shimkus. A young husband's desire to be a professional voyeur plays havoc with his marriage.
S **Movie:** Morning's at Seven

4:00
4 **Football:** New England Patriots vs. San Francisco 49ers
7 NCAA Preview
13 Wall $treet Week
21 1983 Empire State Games (until 8 p.m.)
31 Washington Week in Review
H Hank Williams

4:10
9 Kiner's Korner

4:30
7 That's Hollywood
9 CNN News
11 **Movie:** Husbands (1970). John Cassavetes, Jenny Lee Wright. During a friend's funeral, three men decide to escape to London together for a week.
13 Tony Brown's Journal
31 Lawmakers

5:00
9 The Saint
13 Innovation
31 Inside Washington
W **Movie:** Sunday in the Country

5:15
5 **Movie:** Action in the North Atlantic (1943). Humphrey Bogart, Ruth Gordon. A WW2 torpedo thriller.

5:30
13 Firing Line
31 Cityscope
H **Movie:** Time Bandits

6:00
2 4 News
9 Hawaii Five-O
31 All About TV
S **Movie:** Breaking Away

6:30
2 4 7 News
13 Ireland: A Television History
31 Searching

7:00
2 60 Minutes
4 NBC Reports: Bataan, the Forgotten Hell
7 Ripley's Believe It or Not!
9 Road to L.A.
31 Reading Rainbow
W **Movie:** Smash Palace

7:30
11 Odd Couple
13 Power Ten
31 Jobman Caravan
H Fraggle Rock

8:00
2 One Day at a Time
4 **Movie:** A Bridge Too Far (1977). Dirk Bogarde, Michael Caine.
5 **Special:** Bogie (1980). Kevin O'Connor, Kathryn Harold. The story of Hollywood star Humphrey Bogart.
7 Matt Houston
9 Straight Talk
11 At the Movies
13 Survival Special
21 Murder Most English: The Unpleasantness at the Bellona Club, Part 2
31 Urban League Convention
H **Movie:** Firefox
N **Movie:** The Apple Game
S **Movie:** Arthur

8:30
2 *Jeffersons*
11 Wall Street Journal Report

9:00
7 **Movie:** Midnight Express (1978). Brad Davis, Irene Miracle.
9 It Is Written
11 Lawrence Welk
13 Masterpiece Theatre: The Flame Trees of Thika
21 **Movie:** Weekend in Havana (1941).
31 Amanecer
W **Movie:** Holy Terror

9:30
2 Newhart
9 World Tomorrow
31 Presente

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 The Good Neighbors
31 Crisis to Crisis
H Billy Joel
N **Movie:** Hit
S Paper Chase—The First Year

10:30
5 Sports Extra
11 From the Editor's Desk
13 Monty Python
21 Nighttimes: Variety—Claudia Schmidt and the Butch Thompson Trio
W **Movie:** Summer Lovers

11:00
2 4 News
5 Off the Set
9 Harvest Ministries
11 Odd Couple
13 Matters of Life and Death
S **Movie:** Mommie Dearest

11:30
5 David Susskind
7 News
9 Compassion Special
11 Honeymooners
13 1983 Empire State Games
H **Movie:** Heavy Metal

11:45
2 Sports Update
4 **Movie:** Goin' South (1978). Jack Nicholson, Mary Steenburgen.

12 **MIDNIGHT**
2 **Movie:** Murder on Flight 502 (1975). Robert Stack, Polly Bergen.
9 **Movie:** The Dark Corner (1946). Lucille Ball, Clifton Webb. A private eye feels drawn to commit a murder.
11 Streets of San Francisco
N **Movie:** Hey Good Lookin'

12:10
7 Eyewitness News Sports Special

12:15
W **Movie:** Hey Good Lookin'

12:25
7 **Movie:** Murders in the Rue Morgue (1971). Jason Robards, Herbert Lom.

1:00
11 Twilight Zone
H **Movie:** Body Heat

1:15
S **Movie:** The Last American Virgin

1:30
11 News

1:45
4 Mary Tyler Moore

2:00
2 11 News
9 Outer Limits

2:05
7 **Movie:** Never to Love (1974). Maureen O'Hara, Adolphe Menjou.

2:15
4 Positively Black

2:30
11 **Movie:** Fury at Smuggler's Bay (1963). Peter Cushing, Michelle Mercier. Pirates hold a passenger ship off the English coast.

2:45
4 First Estate

2:50
S **Movie:** Southern Comfort

2:55
H **Movie:** Heartaches

3:00
9 **Movie:** Madonna of the Seven Moons (1946). Stewart Granger, Patricia Roc. A woman leads a double life.

3:15
4 News

4:30
11 Abbott and Costello
H **Movie:** Time Bandits

5:00
11 Biography

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

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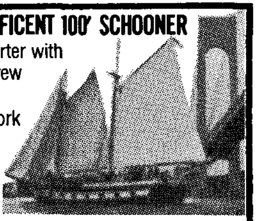

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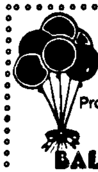

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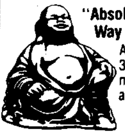

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Lose Weight Permanently—Structured, behavior modification, at the beautiful New Life Center, 415 William St., Key West, FL 33040. 305-294-8787. Brochure.

Parisienne Massage Salon—A touch of class near Central Park South. Hotel services avail. 10 a.m.-11 p.m. 397-5875.

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Body Toning—Expensive and worth it! Hotel/Residential. Manhattan. 889-0457.

A Party Place—For your light sensual, playful fantasy. Sauna, whirlpool. More information. 997-9009.

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Writer—Needs interview on questionnaire. Men and women who signed prenuptial agreement in last 10 years. Confidential. NYM Box 2331.

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Enjoy Healthy Vacation—At lakeside health resort in beautiful southern Maine. Northern Pines, Rt. 85, Box 279NM, Raymond, Maine, 04071. 207-655-7624.

Connecticut Retreat—Or corporate relocation, The Maples Inn is the answer. 70 minutes by train from N.Y.C. New Caanan, CT. 203-966-2927.

Shelter Island Resort Motel—AAA. Waterfront. Sundecks panoramic views. Superb cuisine. Paddleboats, bicycles. Free golf. Color T.V. Tennis, shops nearby. Shelter Island 11965. 516-749-2001.

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New York Times: More action packed than the Hamptons or Fire Island.

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Wainwright House—On L.I. Sound: 1. Learning/Vacation "Drawing From The Right Side Of The Brain" 5 day intensive. Aug. 27-31. $175. Meals and lodging. $125. 2. "Psychic Development Training" 3 day intensive. Leaders on faculty. JFK University and Esalen. Sept. 9-11. $120. 914-337-7965.

Free Workshop—Shows how to change your habits for permanent weight loss. The Caryl Ehrlich Program, 755-1112.

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Wanted—1 or 2 bedroom apartment, doorman. Between 50 and 65, Lex. to Broadway. Maximum $150,000. 677-1747

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The Fair Share—The Roommate Center. See places. Meet. Choose. Stay 30 days before fee. $35. Seen on CBS. 957-9350.

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Sag Harbor—Brand new, fully furnished, professionally decorated duplex co-op townhouse. 2 bedrooms, 2 1/2 baths, den/3rd bedroom, fireplace, greenhouse. On site tennis/pool. Ready to move in! Sacrifice! $124,000. 516-725-1500 or 516-537-3900. Offering terms available from Sponsor.

The Classified Ad—Will help you sell your co-op or condo. Especially when your ad appears every week in New York Magazine's Classified section. To start your working classified ad, call 212-880-0732.

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Payment: Check ______ M.O. ______ MasterCard ______ Visa ______ AmEx ______ Card Number ____________

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Use this coupon or call (212) 880-0734. Rate in effect until the September 5, 1983 issue is $14.95 per line, 2 line minimum. Add $10 for NYM box no.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. Effective with the September 5, 1983 issue the advertising rate will be $17.25 per line. Minimum ad is 2 lines. Add $11.50 for NYM Box Numbers. Check or money order must accompany ad order and be received by **Closing (every Tuesday by 12 noon for following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. Reply to NYM Box numbers at same address. Mail forwarded to NYM Box numbers for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

Sharon—Happy birthday "little girl" Aug. 10th. I love you always. Harry.

Black Male—Ivy League MBA, charming, tall, handsome, deeply romantic man of substance, flair and integrity. Seeks very pretty, light, long hair, adventureous type. NYM Box 2317.

Gorgeous Austrian Man—33, living in Toronto seeks young wealthy New York woman to invite him into his favorite city. NY. Photo please P.O. 616, Don Mills, Ontario, Canada M3C 2T6.

Tall Dark Handsome—42, white, single male needs attractive, sensitive, slim female partner, 30-40, to share in the good things in life. No bimbos. Send phone/photo. NYM Box 3044.

Congenial Gentleman—From Nassau L.I. in late 50s who likes good things in life would like to meet a very attractive woman companion, 40s-early 50s to share same enjoyments. Phone/photo. NYM Box 2325.

Attractive White Female—34, blonde, slim, 5'7", bright seeks intelligent, tall, slim, single white male 30-45, share sports related travel, cultural events, loving relationship. NYM Box 3045.

Fun And Loving—Gentleman seeks a pretty, shapely, fun loving lady, 35 to 55, for weekends in Pocono and Catskill Mountain resorts. Must help me learn to dance. Photo/phone. NYM Box 2334.

Journalist, 5'9"—Jewish, 29, wishes to hear from very pretty, vibrant female with strong intellect, varied interests. Appreciate photo. NYM Box 2326.

North Jersey Scandinavian—59 year old single, slim, humanistic, witty, responsible executive wants lasting relationship with bright, creative, attractive female interested in the arts, people, nature and reading. NYM Box 2327.

Park Ave. Lady—Looking for Park Ave. type man VP or equivalent and above only need apply. I'm worth it! Very pretty vivacious blonde who is bright warm and sensitive seeks same type very attractive individual. Late 20's to early 40's. Photo a must/phone. NYM Box 3047.

Male Late 30's—Attractive 6', 185 seeks attractive slim female for a lasting relationship. Sincere only. Box 7164 Corona-Elmhurst, Queens, NY 11373.

Tall Handsome Professional—Single white male 34 warm sincere seeks very tall woman, slender, honest, affectionate, marriage minded. NYM Box 2299.

Offered—Ecstasy to a special woman, for as long as you can sustain it. I'm white, male, 46, successful, fun loving, decent, secure. NYM Box 2300.

Affair?—Life without an affair is a journey without adventure. Caring gently libidinous young 47 trim 5'7" professional seeks woman lovely in spirit and form for joyous liaisons. Live in country, upstate; often in NYC. Please send detailed letter; photo if possible. NYM Box 3040.

Attractive, Athletic Male—40, tall, slim, single, blue eyes, sensitive, serene, nonjudgmental, willing to share feelings, witty, tennis, marathon runner looking for a non smoker, slim, attractive, 30-40, city or NJ, to share my addiction for fun and enthusiastic living. Photo helpful, not necessary. NYM Box 2329.

French Intellectual Man—43, tall, divorced seeks young woman to 45 for amusement, trips, or marriage. Please send photo/phone. NYM Box 2305.

Escape The Heat Of Summer!—Man seeks female companion for first class vacation in Vermont and Canada. NYM Box 2308.

Ree—Hapbday Musluvu ad costs $30 Dave.

Unusual Artist—Male, 30, 5'9", wishes to meet a woman, 18-40, that likes diversity. Will send photo and explanation in correspondence. NYM Box 2264.

Puppy Willow—The first 20 years were the best for me. I will now work to make the next 20 years the best for you. All my love, Please.

Successful Man—Looking for gorgeous woman with smarts 23-28. Photo a must. NYM Box 2323.

Bright And Attractive—Warm, slender, white Jewish kindergarten teacher seeks intelligent, successful male, 36 plus. NYM Box 2318.

Successful Woman—40s, easy on the eyes, secure, relaxed company. My life has riches to share. Wanting only the special dynamics of positive connection with a man. NYM Box 2319.

Little Miss Muffet—Sat on her tuffet at home. Do you know why? She was tired of pointless dating. Me too! If you are a 40 plus male who enjoys life, is financially comfortable, wants a relationship with a 35 year old divorced, attractive, bright female, send bio, picture and phone. NYM Box 2320.

Wanted—Black or white male, bachelor, 45 plus, quiet, independent, self confident. Athletic, tall, extremely neat, orderly, conservatively dressed business leader with computer savvy. Good tennis player, preferably with own court, willing to teach. Into jazz, baseball, art, wine, eating and cooking. Preferring home life to crowds, knowing how to use not waste time. CT home owner/NY commuter. Companionship with a possibility of, but no discussion of marriage until you ask. NYM Box 2295.

Change Your Life And Mine—Tall slender affectionate male, 30's, with home in New England and job in NY seeks gentle attractive slim non smoking female 20's-mid 30's with sense of humor and some old fashioned values. Not looking for too much and not afraid of the very good life in the country. NYM Box 2296.

Extremely Attractive—Very intelligent, articulate, cultured, refined, professional female, 40, who is discriminating, sincere, sensitive, seeks honest, successful male counterpart, 40-55, for serious romantic relationship. NYM Box 2330.

She, 40s—Seeks He for Unicorn riding in Central Park. Box 575, NYC, 11374.

Very Handsome, Successful—Business executive, single, early 30's, into body building, health, good food/times, outdoor/indoor sports, knows where and how to push the right buttons. Lives in high-tech E. 60's bachelor's apartment. Seeks successful model, actress, dancer. Photo. Will respond. NYM Box 2313.

Beautiful Bright—Jewish lady with passion for excitement, culture seeks tall handsome successful bachelor in 30's to be my one and only. NYM Box 2315.

I'm Looking For—A special man. You are a strong and honorable person who is kind to others, sensitive and understanding. Because you care, you are a good listener and able to openly share yourself with another loving person. You are cultured and educated and enjoy all the beauty this world has to offer. But most of all, you respect and like yourself and therefore respect others. You are a "mensch". I am a lovely single white female, 28, and "the other side of this coin." Letter, phone number and photo, please. NYM Box 2316.

Androgynous Good Looking—Jewish male, 50, for special relationship with one strong accomplished woman. NYM Box 2332.

Peripatetic, Youthful—Executive VP of dynamic ad agency seeks woman companion to help entertain clients, prospects at dinners, theater, industry functions etc. Require intelligent, attractive, articulate, warm person, 26-36, liberal arts background and some business acumen; good tennis/squash a plus. Opportunity to expand your horizons. Photo/phone. NYM Box 2333.

Attractive But Overweight—Single female, 35, outwardly independent but occasionally lonely needs a man to hug who can still respect himself in the morning. NYM Box 2310.

Manhattan Born Trial Lawyer—40's, single white Christian male, artist, jock, presently writing novel, neoconservative seeks attractive, Christian woman, 30's to share film, music from opera to rock and fun. Former swimwear model. First personal ad ever. This is for real! Photo preferred. Box 482 Bronxville NY 10708.

Computer Sales Executive—White male, 40s, 6', nice appearance, wishes to meet slim, attractive computer lady to discuss bits and bytes and help her with her career. Send photo and daytime phone helpful. PO Box 100 GPO, NY NY 10116.

Graceful Single Woman—35, 5'2", blonde, thoughtful, politically aware, likes film, dance, literature, gardening, values a single man with enthusiasm, kindness, independence, humor. NYM Box 3046.

Successful Dentist—Jewish, 35, 5'11", handsome and single. I'm loving, warm, kind, sincere, humorous and have had enough of the singles scene and the Hamptons to last a lifetime. I'm seeking an attractive, shapely (not overweight) successful woman approximately 22-35 for a serious relationship. Include a recent full length photo. NYM Box 3048.

Single White Male—38 seeks attractive educated female to mid 30's who is as reluctant to respond to this ad as I was to place it. Should be refined and have solid values. What you do is probably less important than what you are. Share interests, weekend country home, antiques, the arts, garden, keeping fit. NYM Box 2302.

40-Year-Old Widow—European, mother of 5-year-old boy seeks warm, wonderful partner to share love, laughs, beauty, classical music, the arts, and nature. Do you dare to start all over again? Send reply with recent photo. NYM Box 2301.

Pretty, Bright Giving—Fun loving, professional female, 30's, seeks sensitive, highly educated, professional, single white male, 35-50, for loving, lasting relationship. NYM Box 2247.

Man Friend Wanted—By lady in mid 30's (white), formerly married, with teenager. NYM Box 2312.

Gay Brown Male—30. TV news editor. Seeks white person, distinguished, discreet, 50-80, and sensible. All backgrounds welcome. All locations. I'm a romantic, are you? NYM Box 2338.

Very Attractive—Active, personable, professional, single Jewish woman 30, seeks similar man, 27-37, over 6' for fun, friendship,romance.Photo. NYM Box 3049

Warm, Outgoing, Attractive—Lady with zest for life wishes to meet interesting compatible gentleman 45 plus. I live in CT but love NY and am there often. P.O. Box 1582, New London, CT 06320.

Handsome Millionaire Sought—45 plus, by Linda Evans look-alike lady. Photo/phone. NYM Box 2339.

Delightful Successful—Jewish female, 30, marketing MBA, skiier seeks brainy professional male, 30 plus for fun, long term relationship. NYM Box 2340.

Energetic, Bright Female—Good looking seeks brainy, good natured, good looking man 35-45, for fun, intimacy and mutual goal sharing. Eclectic interests: business, bicycling, dinners, swimming, travel, ideas, computers, movies, books, gardening, music, champagne. NYM Box 3041.

Single Woman, 28—Pretty, civil, lazy, talkative, conservative but not domestic. I like Amadeus and Jeeves, not Chorus Line; Brooks Bros. for men, not for women; dance parties not discos. If you are a single man under 34, solicitous, decisive, who visits his grandmother, please write at length, add address or box for answer. NYM Box 2336.

Superior Manhattan Widower—Attractive, white, 5'11", 169 lbs., 59, sensitive, romantic, gentle, financially secure seeks very attractive slim female Manhattan counterpart, 40-45, to share love, theater, dancing, tennis, travel, and let time and chemistry decide the future. Recent photo please. NYM Box 2304.

Exlibrarian Green Eyes—Long legs seeks cosmopolitan scholarly Irishman, 60-70 years. NYM Box 2309.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: one time ad—$230.00 per inch; two consecutive ads—$205.00 per inch per issue; three consecutive ads—$190.00 per inch per issue; four consecutive ads, $175.00 per inch per issue. Long term rates also available. All ads accepted at the discretion of the publisher. Larger sizes available in increments of ¼ inch. Extra $10 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **Closing (every Tuesday by 12 noon for following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 880-0732.

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All sorts of possibilities here. Mother-daughter house with two kitchens, two living rooms, many bedrooms. Or join both by a greenhouse to keep all for yourself. Loaded with charm: adobe fireplaces, outdoor living area terraced to the pond, English gardens, sheltering trees. Exquisite pond views from almost every window! Priced to sell quickly at $285,000.

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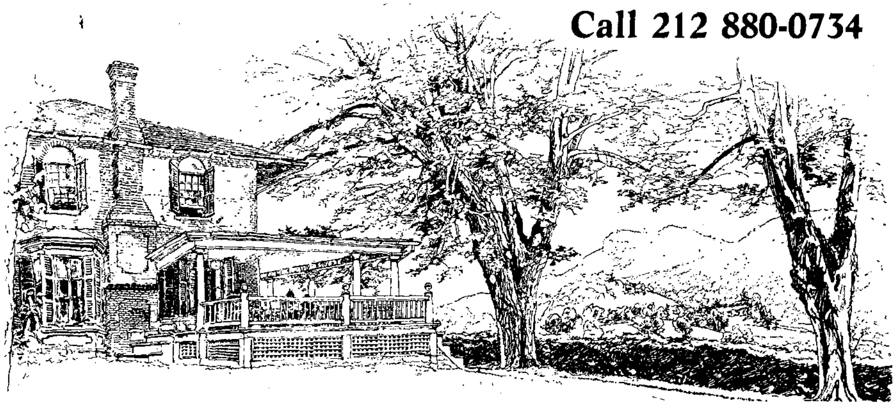

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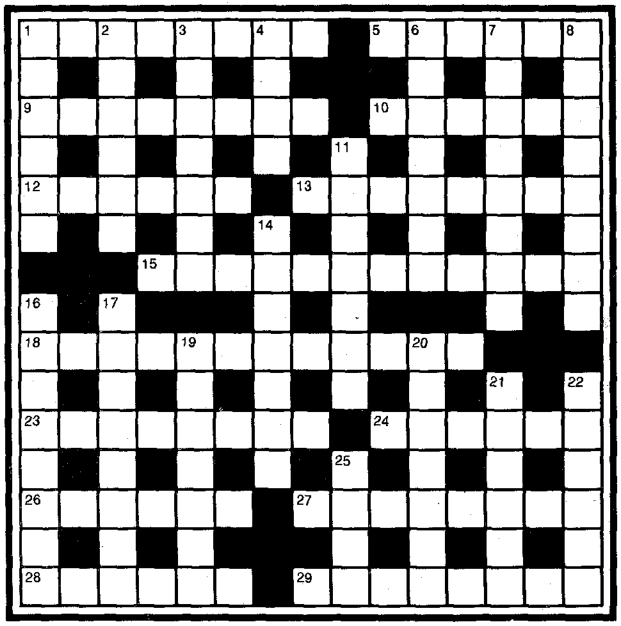
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 All behind with the support team. (8)
5 Perfect in diplomacy. (6)
9 Vessel full of holes saved by rickety old crane. (8)
10 Step out during street journey. (6)
12 Chap breaking leg—example of the power of the press! (6)
13 Guard is dismissed and has a problem. (8)
15 Overweight but good-hearted brewers? (5, 7)
18 Enduring method for training? (9, 3)
23 Pass for the garage mechanic to fix. (8)
24 It’s of little account to a following mountain creature. (6)
26 Went off to the match? (6)
27 Row follows the discovery of smoking equipment along the oil route. (8)
28 Metal given the German treatment is highly inflammatory. (6)
29 The old one lay in Mandalay. (8)



Down

1 Develop into an insect with firm molecules intially inside. (6)
2 See in studies the punctuation marks. (6)
3 Just one letter is needed to obtain this garment. (7)
4 Animal pulling up grass. (4)
6 A hand without jokers is not acquired. (7)
7 Bitter sweet? (4, 4)
8 Tore out with this confused speculator. (8)
11 Suits with suits? (7)
14 Funny bone? (7)
16 Work quietly on net torn by enemy. (8)
17 Frank won’t upset capital. (8)
19 Runner permitted to take outside two articles. (7)
20 One with mental disorder has this complaint. (7)
21 I follow returned auto with a learner—that’s characteristic of a group. (6)
22 In this is private. (6)
25 Old account for the police? (4)

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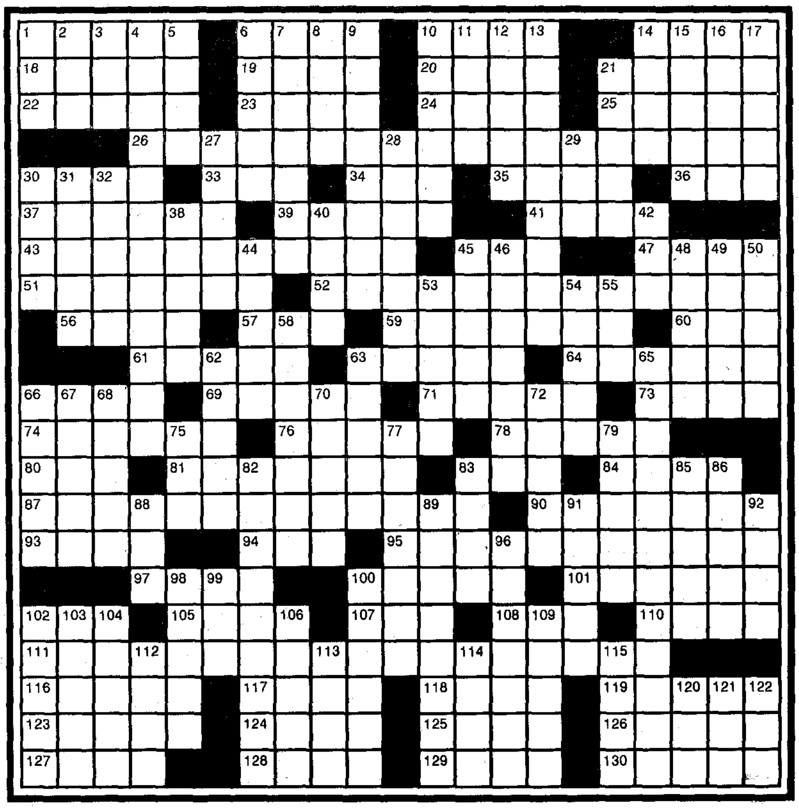
‘RADIO SOAPS’:‘CUE CROSSWORD’/By Maura B. Jacobson

Across

1 Friars Club event
6 Like a doornail
10 Iron and teen
14 Sail support
18 “West Side Story” role
19 Pisa’s river
20 Darn it!
21 Where Valletta is capital
22 Sultan’s hangout
23 Cat’s comment
24 Possess
25 “When —— Marries”
26 Optimistic soap
30 Carillons do it
33 Before U
34 Bituminous liquid
35 Dealt a heavy blow
36 Piggery
37 Grown together, in a way
39 Stratosphere layer
41 News clipping
43 “Young ——”
45 Cary’s 1933 co-star
47 River to the Caspian
51 Paint-removing utensil
52 “Forsyte Saga” takeoff
56 Part of TV
57 Fitting
59 Connected logically
60 —— Yutang
61 Mrs. Weill
63 Bit of land
64 Mechanized
66 Utah ski resort
69 Ruhr city
71 “—— Mio”
73 Would-be ensign’s sch.
74 Back, in anatomy
76 Squelched
78 Surgeon’s beam
80 Wood sorrel
81 Sun umbrella
83 Not much: Fr.
84 Ottoman V.I.P.’s
87 Theatrical soap
90 Used-car deals
93 Sommer
94 Comparative ending
95 Three-network soap
97 “Hud” star
100 Mah-jongg pieces
101 Give homework
102 Teammate of Mize
105 Dancer Zorina
107 Adult grig
108 Biological pouch
110 Femmes’ singles
111 Soap tailored for Liz?
116 Trent of the soaps
117 Surmounting
118 Trompe l’——
119 Dwight’s opponent
123 Gardner, et al.
124 Raggedy Ann, e.g.
125 Armbone prefix
126 Coin-toss choice
127 Be literate
128 Ko-Ko’s weapon
129 Labels
130 Svelte one

Down

1 Gringo’s olé
2 Munson of radio’s “Big Town”
3 Broadcast
4 Soap from a Prouty novel
5 Boxer Mauriello
6 Distaff knights
7 Architect
8 Pygmy buffalo
9 Business section
10 Stick fast
11 Seize
12 Spots for gutters
13 Most like a sauna
14 Crèche visitors
15 Arabic A’s
16 Swagger
17 Count up
21 Photograph finish
27 Jacques, in a song
28 Pennants
29 Dutch not in
30 Catfeet
31 Proclamation
32 Biographer Maurois
38 Native American dwelling
40 Suit of the 40’s
42 Not talking
44 Heehaws
45 Rams, bucks, etc.
46 France of France
48 Streamlets
49 Outlander
50 Actress Carter
53 Summertime serving
54 Galas
55 Hubbub
58 Corridor
62 Thread: prefix
63 Attached to a tug
65 Rags-to-riches soap
66 Hacienda brick
67 Making all stops
68 Partner of field
70 Loom part
72 “Glass Menagerie” heroine
75 Bullish times
77 Sir Larry
79 Cardinal points
82 Amtrak concerns
83 Soccer great
85 Delon of films
86 Marsh grass
88 Golfer Venturi
89 Leaves formation
91 Legislate
92 Thesaurus entries: abbr.
96 Publishing
98 Equalizes
99 N.R.C.’s predecessor
100 Inner sanctum site
102 “John’s —— Wife”
103 Soothing word
104 “It’s a Sin to —— Lie”
106 Chekhov
109 Guthrie namesakes
112 Future plant
113 Welfare payment
114 Boris’s colleague
115 What mares eat
120 Adjective for Abner
121 Dolomite
122 —— Kabibble



Solutions to last week’s puzzles appear on page 94

David R. Wilson
President & Treasurer
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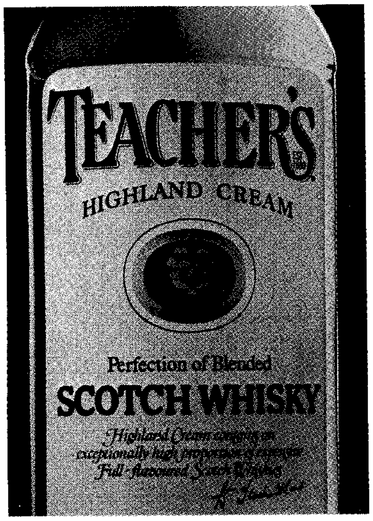
New York, N.Y.

"I've had rich Scotch, and I've had poor Scotch. Believe me rich is better."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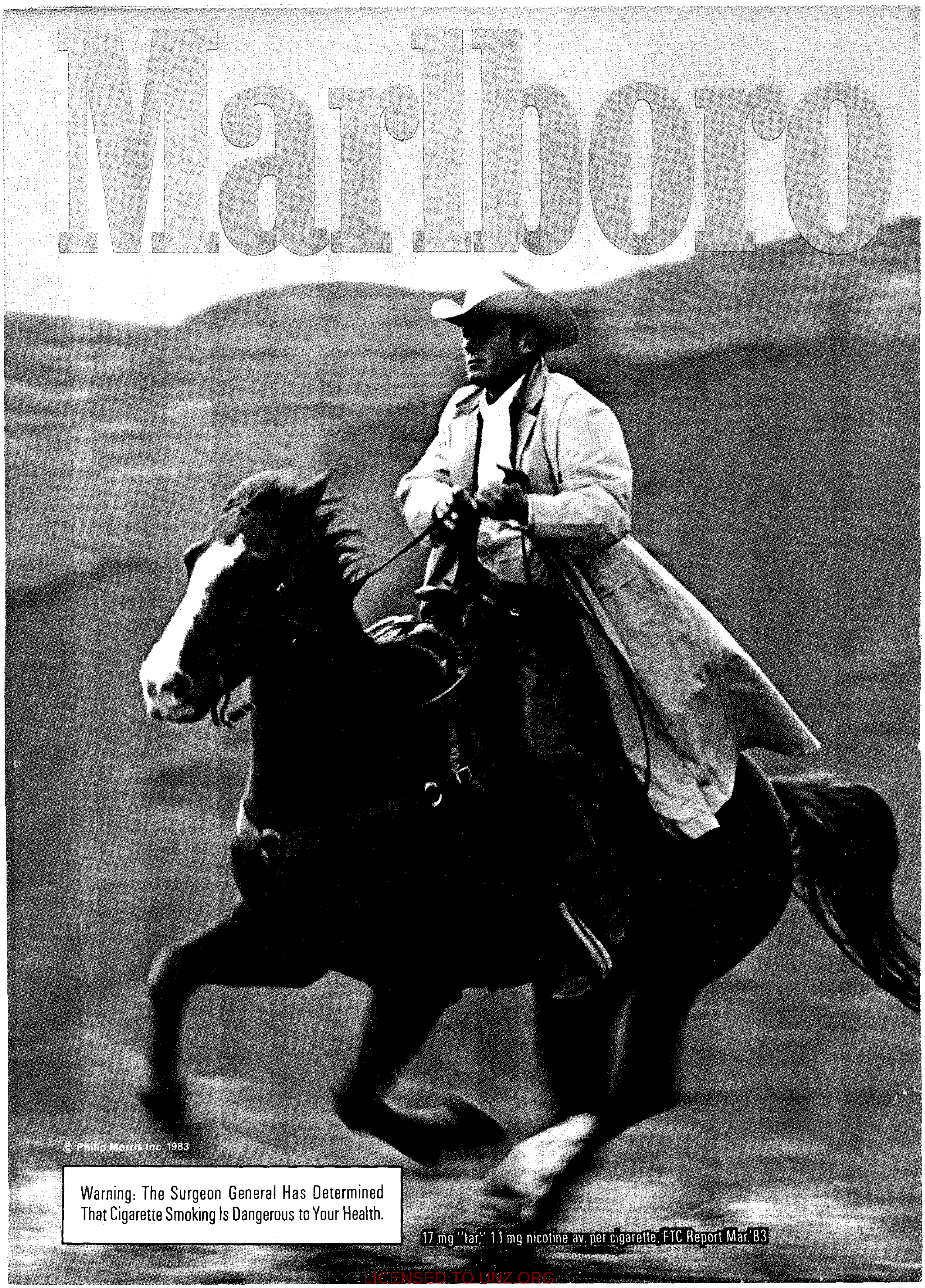

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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

17 mg "tar," 1.1 mg nicotine av. per cigarette, FTC Report Mar.'83